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**SCOTT SPIEGEL INTERVIEW • PAUL NASCHY
BLAXPLOITATION • A-Z NASTIES • BLACK
SUNDAY • REAL LIFE HORROR • HOME MADE
HORROR • CARMILLA • NEWS & REVIEWS.....**

Steve C. (Editor),
Box 1, Garageland, Focus,
Princess Victoria Street, Clifton, Bristol, BS8 4BP

What's on the end of the stick, Vic?
What've you got up your sleeve, Steve?
Well I've got the whole unexpurgated
contents of ITP 4 and it's poking its
blooded snout from my cuff as we speak!
It's hungry for readers and is gonna
chow down on your soft underbelly, so
those with weak stomachs go no further!
Okay so you're going on hey?! You'll
regret it.....!!

Well the awkward No 3 is out of the way
and 4 is here to assault your senses and
sensibilities. I tried to get this baby
out for SHOCK 4 but failed miserably,
only just though. I hope you all enjoyed
it though, even without ITP 4?

Anyway welcome one and all. I think you
will find something to interest you in
here, if this is your first visit
ITP4! And then where've you been?
We've been having such fun
without you, but now you're
here I hope you'll stop a while
and have some vittles?

ITP 4 has a few
old friends

leave us,
namely -

Johnnie the
knife wielding
4yr old (and his
puppy) due to lack
of interest. There is
also no letters page, this
is due to a lack of interest
too, interesting letters! So
see what you all
can do for No 5?

That said there's
plenty of new bite
and two interviews
to keep you interest
-ed, or so I hope?



**NEW! STOP UGLY
NAIL FUNGUS**

Would you buy a mag off this guy?

Including the start of one with Lloyd
Kaufman, so you can imagine my horror
when I saw the latest 'Samhain' had an
interview with the very same guy, they
even used the T.A.I.I. still that I've
used on the front cover. I was so pissed
off when I saw it, if only I could have
got this finished when I planned to! I
think you'll find the interview quite
alot different though and I guarantee
it was all put together ages ago. That's
the trouble with stills, everyone gets
the same ones from the promoters, but
it can't be helped.

You'll also find a half interview with
Scott Spiegel grabbed at the recent
Splatterfest which had enough guests
to keep ITP going forever, unfortunately
though the only other 'star' a managed
to chat to was John 'Henry' McNaughton
and that'll probably hit the pages of
ITP next time around? Joined by a 'real
life horror' featuring that elusive nut-
case HENRY LEE LUCAS, at last! The guy
who inspired Mr McNaughton's masterpiece,
and believe me it's been worth waiting
for, he was one fucked up guy.

Anyway I think that'll just about
do it, I could waffle on forever but
I'll leave you to enjoy (hopefully!)
the latest issue of my humble rag.

By the way I'm still after shops
to stock this here zine, so
the offer in No 3 still
stands. I'll leave you
to it now, I promise.

Until next time, keep

the faith,
CHEERS,

Steve C.

BACK ISSUES:

IN THE FLESH 1 - JUNG "MEKROMASTIK" BUTTERKIT INTERVIEW,
SHOCK AROUND THE CLOCK 3, ED GRIM, S.S.
FILMS, NASTIES LIST + NEWS & REVIEWS.

IN THE FLESH 2 - HENRY, OPERA, JES FRANKO, A - 2 NASTIES,
H.G. LEWIS, HARVEY BRAN, BLACULA, CHOWDERA,
MYTHERNSTEIN - JANE FONDA, EVIL DEAD 3,
I-WORD, DEN TODOS KINGS + NEWS & SPEWS.

IN THE FLESH 3 - BUDGY G, INTERVIEW, DAY OF THE DEAD - NOW
IT COULD HAVE BEEN, SPLATTERFEST 90, JESS
FRANKO, A-2 NASTIES, FICTION, REAL LIVE
HORROR, HOME GROWN HORROR, COMIC POSTER

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—what's in the—

BLOODY



thing!

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STILL AIN'T
WELCOME !!**

FRONT COVER - TOXIC AVENGER II.

2. EDITORIAL PAGE.
3. THIS IS IT.
4. ANY OLD CRAP PAGE.
5. A - Z NASTIES (BLUE EYES.. CANNIBAL APOCALYPSE)
6. A - Z NASTIES (CANNIBAL HOLOCAUST & FEROX)
7. A - Z NASTIES (CANNIBAL MAN & TERROR)
8. AN EYE ON OBSCURITIES - FULCI'S, COLD CONCERT.
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- 25,26. FLY ON B - THE JOYS OF BLAEXPLOITATION, PART 1.
- 27,28. LLOYD KAUFMAN INTERVIEW - GET YOURSELF TROMATISED.
29. THE AROMA OF TROMA (DARK SIDE OF MIDNIGHT & FLAY DEAD)
30. " " " " (REDNECK ZOMBIES & BLOODSUCKING FREAKS)
31. TROMA POSTERS, FOR THE ABOVE.
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36. " " " " (TWO EVIL EYES)
37. " " " " (DER TODESKING), GAMES (SPLATTERHOUSE)
38. GAMES cont'd - ZOMBI - REVIEW.
39. SHOCKER COMP! WIN A COPY, 5 TO GIVE AWAY!!
40. PRINTED MATTER REVIEWS (RAISING PG KIDS IN AN I HATED SOCIETY)
41. " " " " (GOAT DANCE)
42. FREE CROSS-WORD! WIN FREE SUBSCRIPTION!
43. THE BACK PAGE - LOTS OF NEWS AND BITS!

BACK COVER - THOU SHALT NOT KILL...EXCEPT (DUTCH COVER)

ALSO: IN THE MIDDLE "FOUR FLIES ON GREY VELVET" POSTER - FREE!!

MANY THANKS TO:

RHIAN (THE MIB), HAIN, BOB, POMEROYEN PLANET,
PHIL, 4,5,1, COMICS, GRAP, HARVEY & KELLY,
LLOYD KAUFMAN & TROMA, SCOTT SPIEGEL, TERRY,
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GRAHAM AND SUE, MIKE, AND EVERYONE ELSE WHO
DROPPED ME A LINE.....

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Mr Spiegel page 9.



Mr Naschy page 14.



Me Carmilla
page 20.



Mr Kaufman
page 27.



THE ANY OLD CRAP PAGE



Well what did I say to offend you all? Last issue there was loads of small ad's, now look! Anyway this is how it works:- Because of the latest SHIT flying around about copies and old originals, the "FOR SALE" section is only open to memorabilia (posters, books...etc) and not films, sorry, but it's for the safety of us all, better safe than sorry! If you want any films then you're still O.K., but use your discretion, they're out to get everyone! And don't forget it's still FREE, so use it, or lose it!

FOR SALE

FOR SALE

DEEP RED No 4 offers! Or will swap for either PANCO 12 or 20. I'm desperate so hurry up! Also DAY OF THE DEAD how it was originally scripted - £7.00 (inc P&P) 155 pages of action and gore.

Write to: STEVE C. c/o EDITORIAL.

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Ring: JUSTIN - 0272/311292

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VHS FILMS, especially horror. Horror T-shirts and issues of DEEP RED fanzine. Also URGENT Romero's MARTIN - VHS orig wanted, must be good condition.

Send details to: CHRISTIAN PARKES, 22 PITCAIRN RD, SMETHWICK, WARMLEY, WEST MIDS, B.67. 5.N.P.

WANTED

VHS ORIGINALS (PAL or NTSC) of rare NASCHY and FRANCO films. Also original release of DEADLY WEAPONS; good condition.

Write: JOHN P. DREW c/o Editorial

WANTED

WANTED

DAY OF THE DEAD L.P. (WITH 7")
COLT CONCERT - PULCI - VHS ORIGINAL
PASTER FUSSYCAT... - VHS ORIGINAL
PAST COMPANY - BROENBERG - VHS ORIG
Good money paid, must be great nick!
Also: PANDORIA Vol2 and RE. LEWIS book.

Has anyone got '5 DAYS IN MILAN' - ARGENTO Any language, good picture, HELP! HELP!

Write: STEVE C. c/o Editorial.

WANTED

Old horror mags. GOREZONE, PANDORIA, PANCO specials (poster mag's etc...) also any horror films(VHS) memorabilia, all in good condition.

Write: H. NORTHMORE, 3 ALBERT RD, RICHMOND, SURREY.

WANTED

Any JESS FRANCO films. Also any obscure Blaxploitation films - particularly Black horror.

Write: NICK N. c/o Editorial.

WANTED

H.T.S.C. ORIGINALS. Looking for HEIRY; Portrait of a serial killer, ALIEN/ALIENS both PULLY WIGOUT, originals only. Send details (prices etc...) to: DAVID COOK, 16 BRACKEN AVE, BALHAM, LONDON, S.7.12. 8.B.H.

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COMING SOON: A FULL ZINE SECTION SO SEND THEM SUCKERS IN AND I'LL GIVE 'EM A PLUG!

A-Z OF NASTIES

Well howdy again. As you can see, there's more for your money this time. The trouble is 4 a time will last forever, so from now on you'll get 6....WOOOO!

Title: THE BLUE EYES OF THE BROKEN DOLL

Director: CARLOS AURED

From the start of this you know exactly what you are in for. The 70's 'Hammond organ' sound and the flares give away the type of tat we're dealing with. It stars PAUL NASCHY doesn't that say it all? In this Naschy plays an ex-con on the road and after work. He is picked up by a woman with a sexy arm and employed by her and her two sisters at their house as a handy man. The first night there though Paul realises he's going to be more handy than he thought. One of the sisters turns up at his room and has her wicked way with him, but he's not moaning! All is ideal at the house until a series of murders start in the area, they're all blondes and all have their blue eyes ripped out. Naturally the new arrival is the first suspect as no-one knows him, but who is it? I must admit I'm not a Paul Naschy fan really and found this bloody boring, to say the least. The acting is really corny as is the dialogus. The music is awful and there isn't even much gore; a few machette hits, but they're very quick and in the dark. If you like the sort of stuff Naschy does then you'll like "BLUE EYES..." otherwise avoid it!

THE FILM: *

(S.C.)

THE GORE: **



Title: CANNIBAL APOCALYPSE

Director: ANTHONY H. DAWSON

Drink heartilly from the cannibal pool, my pals! Get your basin hair-outs and thongs out! Pack some nice red BAR-B-Q sauce and we'll tuck in. Though no need for the basin hair-outs for this one. CANNIBAL APOCALYPSE kicks off in Vietnam during the war. Two U.S.-G.I.'s are caught by the enemy and left to starve in a pit, starve that is until a burning native falls into the pit..FOOD! Back in the U.S. a few years have gone by and the G.I. cannibals are in an anylum. One of them though is released is it too soon? Cos the nut goes mad, chowing down on a girl in the cinema and blowing away a load of bikers. His ex-commander is called in, played by JOHN SAXON he was the guy who rescued him from the pit. Saxon talks him out of his spree and the nut goes back inside. It doesn't end there though, from then on it gets more like a zombie film, when the cannibal G.I.'s bite someone they turn cannibal too! It doesn't make much sense, but it makes for some great gore and a pretty good film. The story is nice and original and there's no boring jungle stock-footage. I love it!!

(S.G.)

THE FILM: ***

THE GORE: ***



POW's in Vietnam...starved in captivity...
released with a taste for human flesh.

Title: CANNIBAL HOLOCAUST

Director: ROGERO DEODATO

Okay, get'a take another deep breath, and down we go again into the pool. I got the feeling most of you have been swimming here before though? I may be preaching to the converted with this one? If you have seen any of the cannibal films, then chances are this is the one you've seen. It's the most infamous that's for sure! If you haven't then you've a treat in store, but track down an UNCUT one if you can, the U.K. '80' video release is badly cut. The story follows the exploits of a band of explorers. They set out into the South American jungle in search of cannibals and to prove their existence for a documentary. Trouble is though, they don't make it back to civilization alive. The first half of the film is the rescue mission, to try and find the original team, to no avail though, they've already been served up as a cold buffet. The professor does come back with something when he finds their bodies in a grotesque sculpture (not unlike the start of T.C.M.) their cameras are also there. He makes it back to civilization with the film and we get to see the circumstances leading to their death; basically they were not the nicest people you could meet. At one point they come to a tribal village, herd all the natives into a hut and eat it alive. There isn't a lot of gore left after the B.B.F.C. had a field-day on it, but we do see some quite and C.H. has a very sinister feel to it and is very realistic in all respects. Maybe the most realistic of the lot? See it, if you can!

THE FILM: ****

(S.C.)

THE GORE: ***

Title: CANNIBAL FEROX

Director: UMBERTO LENZI

I think that maybe these aren't uncharted waters for most of you either? This is almost the same infamous reputation as CANNIBAL HOLOCAUST. Known as "LET THEM DIE SLOWLY" in the U.S. we were lucky enough to get this UNCUT in the U.K., to start with that is, there was later a cut version and the covers are very similar, so be careful when you're out hunting. The plot in C.F. is very similar to HOLOCAUST; a gang of young explorer types go into the jungle looking for some fun and a cannibal village. They're students out to prove a theory, that cannibalism doesn't exist. As soon as they get into the jungle though they loose their jeep & have to go on by foot. Soon they bump into a couple of dodgy characters who claim to have been down there looking for emeralds, they also say they had been set upon by the cannibals and one of them eaten. We soon see the truth though, Mike, the leader of the gang is the real savage, killing cannibals like dogs. They get their revenge though. The gore is pretty intense and comes thick and fast, such delights as castrations, eye gouging, lobotomy by machete and many other juicy moments. It's very well done too, surprisingly! The claret really flows here, I can tell you. Brilliant!

THE FILM: ****

(S.C.)

THE GORE: *****



Title: CANNIBAL MAN

Director: ELOY DE LA IGLESIA

Well here's another piece of trashy corn, this time though no Paul Naschy, he'd have fitted in well here. It's made in the same vein as old P.N.'s stuff, and the acting is just as bad. We start our trip down into trash city with some real shots of an abattoir in full swing, we see cows hanging upside down, having their throats slit, this is the most disturbing bit of the film in my vegetarian eyes. Our 'hero' works in this abattoir. He and his girlfriend are out one night for a walk, before they know it they're miles from any where. They manage to hail a cab, but when they start to smug in the back seat the driver throws them out. He still demands his fair though, but doesn't get it, he gets a rock in the head instead. His girlfriend starts to panic about the cabbie, and really gets to our hero, so much that one night she won't shut up about going to the police, he snaps and strangles her. Then his brother turns up and starts asking questions, so guess what...he kills him too, and his girlfriend, Christ this is really getting out of hand! Now he's got three stiffies in his flat. How does he get rid of them? Well he works in a abattoir/meat factory I'll give you one guess? There's not a lot of gore to speak of, there's a nice meat cleaver in the face though and a lot of out of camera blood-letting, chopping up the victims for example. When I say this is trash don't get me wrong, I love it! It's great sleazy corn at it's best, if you like Naschy then you'll love this.

THE FILM: ***

(S.C.)

THE GORE: **



Title: CANNIBAL TERROR

Director: ALLAN W. STEVE

Do us a favour, lend me 50p I want to make CANNIBAL TERROR II and need twice the budget of the first! Get the picture? CANNIBAL TERROR is possibly the biggest piece of crap ever put on celluloid and that's being very generous. Maybe if they'd spent the full £1 allowed for the budget it'd be better? but I doubt it. Nothing could save this. Our tale of terror is as follows: A gang of two-bit criminals decide to try and join the big boys, they kidnap the daughter of a local business man and hold her for ransom. The thing is while they're waiting for the business man to cough up the dough, one of the villains knocks over a guy in his car and is arrested. Afraid that he will talk they arrange a trip for the rest of them to hide out in the jungle until the heat goes down. So off they go, kid in tow too. Soon though they run into a gang of hungry cannibals, hungry for Elvis records I think as they've already got the sideboards and most of them are white. They are a nasty bunch though and don't waste any time. We are soon treated to very gory...if not very realistic...chow down scenes. These Elvis cannibals know how to party. There's no way these scenes could be offensive as you can't take your eyes off those sideboards. Total dross, but gory.

THE FILM: 1

(S.C.)

THE GORE: ****



COLT CONCERT (AKA MASSACRE TIME)

AN  ON
OBSCURITIES

In this, and the following issues I'll be taking a quick look at some of the more obscure U.K. releases from this past. A lot of the titles were Directed by well known "horror" Directors, but slipped through the net. For example, the first in the series was made by a certain Mr LUCIO FULCI, and we're staying with him for a while so stay tuned FULCI completists.

Director: **LUCIO FULCI**

U.K. label: CINE HOLLYWOOD. Starring: FRANCO NERO, GEORGE HILTON & LYNN SHAYKE

Have you ever heard the legend of a FULCI western? Well it's not a legend, infact it was released here in our fair country. It was called "COLT CONCERT" though flashes up "MASSACRE TIME" at the start at the film. So let me tell you about it. Does the name "SERGIO LEONE" ring a bell? Well I think it may strike a few chords to Mr FULCI too, judging by this offering. Okay so there's no "CLINT EASTWOOD" but who needs him, when you've got "FRANCO NERO"? Our hero, Tom (Franco) is called to



Franco tries on

visit a town from his past by an old friend. When he gets there he finds the town owned by a family of bastards who have the towns folk afraid to breath. He also finds his brother who has turned into a alcoholic bum. But why was he called? Well it turns out that his friend was told to call him by the leader of the bastard (Scott) family who turns out to be Toms father. Before he can tell Tom this though his friend and family are killed by the mad son of his father. After this Tom and his alcoholic half brother decide to go after the blood of the mad one. The fact that he killed the alcoholic

wife too also helps to decide their vengeance.

This is where the bullets start to really fly, and as for the body count, I lost track after about a hundred. That's not to say there's any gore, there isn't, but if you like the spaghetti westerns you'll be used to that, and this is true spaghetti at its best. As soon as the theme tune starts you know what you're in for, it's a catchy little ditty that owes quite alot to the likes of "Ennio Morricone" as does the incidental music. Infact as I said, I think Mr FULCI had boned up on his "Sergio Leone" book of film making when he made this gem. Not to say it's as good as the Leone westerns, it's not, Sergio is the true master, but it is very watchable, quite entertaining and certainly due for a rerelease, if you could ever find out who owns the copyright? On the down side, the dubbing is pretty awful and alot of the voices don't really fit the characters they're sent for. There's lots of staring and mean and moody moments but that's no handicap. The whole feel is dirty and grubby and the obviously low budget shows. This adds to the authenticity though and improves this immensely. Try and find it, but don't hold your breath, it's pretty obscure! HAPPY HUNTING!

Coming in the next issues:

Well I'll be sticking to FULCI for at least the next 3 issues, with such delights as "ONE ON TOP OF ANOTHER", "BATRICE CRONCI" and "THE EROTICIST" what'll follow that.....well you'll have to wait and see, I'm not going to tell you everything!



(S.C.)

SCOTT SPIEGEL: THE MAN, HIS MATES & HIS MOVIES!

I tell you what, this SPLATTERFEST will keep me going with interviews forever! As well as BUDDY G. I also bumped into a Mr S. SPIEGEL. Unfortunately though I only managed to grab half an interview with him, as the super 8 short films had to be shown and he was in charge. So what follows isn't complete but you may find something to interest you? And one day I may get to finish the damn thing (if there's another Splatterfest?). But until then, enjoy!!

A man you may well know for his friends more than his own work, that's SCOTT SPIEGEL! Yes he has worked with SAM RAIMI and BRUCE CAMPBELL, yes he worked on the classic EVIL DEAD II, but all you've got to do is watch his tour de force - INTRODUCER to see this guy has a talent, a original, inimitable skill that's gonna make him as big as Mr Raimi, if not bigger? You mark my words.

Anyway this is the way the chat went:-

Q: SO HOW DID YOUR FILM MAKING START, WE KNOW YOU WENT TO SCHOOL WITH SAM?

A: Yeah, we all went to the same high school; West Maple Junior High. Bruce Campbell, Sam Raimi and myself, and we all made movies. Then we all got together and made movies with each other..."do you make movies?". "Yeah I make movies" you know how it goes?

Q: SO YOU MADE THEM INDEPENDENTLY BEFORE YOU GOT TOGETHER?

A: Yeah, I was basically, at that time out doing "Three Stooges" rip off's....not rip off's really but our versions. They were complete movies, like 15 mins long, and we had a real to real tape recorder for the sound. We'd show them on a silent projector. So as far as film making, at that stage... I was probably about 14, Sam was 13, Bruce was 14... I was the most advanced. So they were going WOW, cos they were still doing the stuff in the camera where you stop-action stuff, but when we hooked up and it's like Ohh cool...! Then they started doing the "Three Stooges" like movies with me and it was neat! With all the friends at school it was really popular thing to do, they really liked it. Then Sam started to evolve his own style and Bruce his. We did a movie called "six months to live" which is a very slap-stick movie, but kinda moved out of the "Three Stooges" type of thing. Sam did a movie called "Happy Valley Kid" which was the story of a student driven mad, and fully, maturely we evolved.

Q: SO WHERE DID THE EARLY SLAP-STICK STUFF SHOW?

A: Well I had a club-house, I lived near a lake, we had a club house and we used to kinda community things there, everybody used to get together and we'd show movies down there regularly, movies like Jerry Lewis movies and action movies. Then we started showing our films there. We'd get the whole neighbourhood round, they loved it. That was our first movie, back in 1969 with a gang of friends. Then they said "hey we'll make another movie, why don't we all chip in and buy the boys a splicer. Community effort. That was really great. From that we learnt to edit and it built from there.

Then when we'd done "6 minutes to live" and "Happy Valley Kid" we were in our senior year of high school and showed them at the little theatre in the high school to a resounding response from the whole school, it was fantastic!

Q: I BET THAT WAS A BIT OF A LEAP YOU?

A: Yeah, it was great! Then it turned into college, we'd give these showings, much like this festival (SPLATTERFEST). We'd print ad's and show about 4 hours of films.



Q: WAS THAT ALL YOUR OWN FILMS?

A: Yeah, all our own films. It turned out marvelously.

Q: ARE THERE ANY PLANS TO RELEASE ANY OF THE EARLY STUFF ON A VIDEO COMPILATION?

A: Sam and I have actually discussed it at one point, with one particular film; "It's Murder" and the problem is the music rights, but it's an interesting thought... I don't know, now with the advent of video more powerful than ever, why the hell not? It's still a hell of a lot better than a lot of the stuff around at the moment!

Anyway back to the film making.

Q: WHERE DID THE HORROR CONNECTION COME IN?

A: Well about the same time we were making the slap-stick stuff, HALLOWEEN came out and horror was the thing. Like this new thing, and we'd done a comedy called "It's Murder", which was a full length movie on super 8. It's pretty wild and it had a scare in it....Sam and I thought, "this is great!" So Sam concocted this story called "Within the woods" (which we are showing tonight) and I co-star in it with Bruce Campbell and Ellen Stanwise, who starred in the original, or should I say the first "EVIL DEAD", because "Within the woods" was the original. Anyway it went over extremely well and lead to Sam writing a script called "BOOK OF THE DEAD" which became EVIL DEAD and raised the money and everything. I bowed out at that point, I was supposed to be a general partner and executive producer, and bowed out for various reasons that we won't go into now.

Q: SO YOU WEREN'T INVOLVED AT ALL WITH THE FIRST EVIL DEAD?

A: Apart from the setting up, I came in and helped at the end, I got a fake-shen credit at the end. I came in and helped out with the neat parts from the store for the very gross ending where the hand pops out from the body and throws bile every-

where. So I helped out there and a lot of the shooting days actually, it seemed to shoot forever!

Q: SO WHAT HAPPENED TO YOU WHEN YOU AND SAM WENT YOUR OWN WAY?

A: I hooked up with another guy, JOSH BECKER, who incidentally Directed "THOU SHALT NOT KILL..." I co-wrote it and Produced it.

Q: MOST PEOPLE OVER HERE HAVEN'T SEEN "THOU SHALT...". DO YOU GET TO HEAR ABOUT YOUR FILMS IN VARIOUS COUNTRIES?

A: No not at all....You mean it's not been released over here yet?

Q: NO, I'VE HEARD RUMOURS!

A: God damn! Disney never had this problem!

Q: SO YOU DON'T KNOW ANYWHERE "INTRUDER" IS GOING TO BE RELEASED UNCUT?

A: No, no I was lead to believe it was planned for Taiwan, which makes sense in a warped way!

Q: WHAT ABOUT "THOU SHALT NOT KILL"? WHICH COUNTRIES HAVE TAKEN THAT?

A: I know Australia have banned that one, but otherwise????????

Q: SO YOU DON'T DEAL WITH THAT SIDE AT ALL?

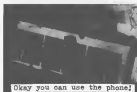
A: I don't, not really, it's so mind boggling. I get conflicting stories from everyone, I think it's better to be uninformed in that area than misinformed, in a funky way. Plus there's kind of a law-suit going on between the executive Producers of "Thou shalt..." and the distributors, so there's a lot of problems going on there that I don't associate with.

Q: SO WHERE DID THE INSPIRATION FOR "THOU SHALT..." COME FROM?

A: Well Sheldon Ledich, Bruce Campbell and Josh Becker came up with the story, Sheldon co-wrote RAMBO 3 and is doing a John Paul Van Damme film now, it's called "The Wrong Bet"...and they concocted the narines v'e the nansone family. It was my idea to make it a feature film, after we had done it on super 8 and scraped together some money. It came out pretty low grade and sleazy.

Q: HOW DID YOU GET SAM TO ACT IN IT?

A: Sam played the same role in the super 8 version and I think Sam likes acting in front of the camera's? As a Director he likes to know what it's like to be an actor, and so he'll have more power as a Director and understanding.



Q: THERE'S A VIETNAM CONNECTION WITH "THOU SHALT....", WHAT DO YOU THINK OF THE HOLLYWOOD VIETNAM PREOCCUPATION RECENTLY?

A: Well everybody's got a story to tell and sell, that sounds unfortunate for veterans perhaps, but at least we were trying to be true to the characters and the story just grew out of excesses. We figured that if someone's aggressive in Nam, they may well be just as aggressive here on the home front. If an invasion happens, which happened in "THOU SHALT....".

Q: IS THERE A MORAL IN "THOU SHALT...." ABOUT WAR?

A: Very little it was basically Marines versus the Manson family...who are these Marines? Well let's place it in 1969 because that's when the Manson family took place and that's when Vietnam was taking place. If Charlie Manson was happening in 1941 it'd be Marines from World War II, so it was just a nice coincidence.....

At this point I was very rudely interrupted and the interview bit the dust. As I say, maybe one day I'll be able to finish it off. If I do, then you'll be the first to know, I promise! In the mean time incase you've not been lucky enough to see either "THOU SHALT NOT KILL...EXCEPT" or the UNCUT, "INTRUDER" I'll give you the low-down..... (S.C.)



THOU SHALT NOT KILL...EXCEPT **REVIEWS**

What can I say about this? I could tell you the plot in about 20 words....I'm not gonna though, you don't get away that easily! Besides you might think I'm dismissing it, if I was to do that and to be honest I quite like the film, in a funny way. If you read the interview you'll know Scott didn't Direct this, in the credits he's down as writing the screen-play and Producer, but I thought you might want to know about this baby.

We start the film in Vietnam, a gang of mates are there together and have survived it all so far. They have gone through a lot of Lieutenants though. A new one is sent to join them and leads them into a battle where they're pretty much destroyed. The gang survive though, one of them has his leg knackered but not serious. Meanwhile back home, Sam Raini plays the leader of a wierd cult who are going round killing and creating chaos.

The war ends and our heroes return to civilisation, or is it? They get picked on by gangs and jibed by everybody. They decide to visit their mate with the bad leg, he lives in the woods, miles from anywhere. While they're there though his dog goes missing. They hunt in the woods and come across Sam and his band of religious cult nuts, they've killed some campers, the sheriff and everyone else they come across. Now they're really pissed off, the G.I.'s grab some guns from the shack and off they go to kick

some arse! And do they! The cult gang don't stand a chance against these guys, RAMBO doesn't get a look in. There's a great style to it all though, plant your tongue firmly in your cheek and then get stuck in. The gore is pretty intense too, with such delights as - shears in the eye-balls, impaled on motorcycle forks, tree branch through the back of the head and out the mouth, death by bonnet; he's looking under it and a body falls onto the top squashing him flat, and I gave up counting the number of gruesome bullet hits. The budget wasn't massive but doesn't hamper the film at all, if anything it improves it. There's lots of stock Vietnam footage at the start but that kind of stuff costs to reproduce so you can excuse that.

It's rumoured there's plans to release this over here but you can pretty much guarantee the violence will be trimmed/massacred. By the way if you do get to see it watch out for cameos by Scott Spiegel, Ted Raini and I'm sure I saw Bruce Campbell in there, though he's not credited? Great escapism stuff.

(S.C.)



INTRUDER

REVIEWS

Now this one Scott did Direct, and a bloody great job he did too! He shows he's a force to be reconed with, with this baby. INTRUDER is a work of pure imagination and genius. Okay so it's stalk and slash but it owes nothing at all to the likes of "Friday 13th" or any of it's ilk, nothing that is except the brutality and the use of a good sharp meat cleaver to separate flesh from bone. Anyway let's get down to the business at hand, and I'll give you the full S.P.

We join a gang of shop workers, they're working late restocking the shelves at a local supermarket. Everything going fine until an unwanted visitor turns up and starts trouble. He's one of the checkout girls ex-boyfriends and he's just got out of the slammer for G.B.H. He comes to the store trying to get his girlfriend back, but he's picked the wrong night, the crew are told by the owner that they're



Spot the guest cop?

there to mark all the stock down as they're closing down and selling up, hence they're all out of work. Anyway they get rid of the boyfriend and get back to the work at hand, but as soon as he's gone the night crew start to bite the bullet, or should I say bite the knife, the meat cleaver, the meat hook, the meat saw, box crushing saw.....etc. Yee this guy believes in using a variety of methods and the more gruesome the better. In common with "Thou shalt not kill....except" there is the usual big gathering of Scott's friends, INTRUDER has Sam Raimi starring again, boy this guys an old ham. Bruce Campbell and Ted Rainsi also make very quick appearances, Ted's is very quick; he get's his head split open with a big butchers knife, cutting his "Walkman" headphones clean in two. Bruce plays a cop, but we don't see him 'til the end.

Back to the story, Ted is the first to die, Sam isn't far behind him; he gets picked up and stuck on a meat hook, through his chin and left to dangle. One of the partners of the store has a paper spike shoved through his eye-ball. A check-out girl is massacred in the car park with a big knife but the real show stopper is when one of the guys gets grabbed by the murderer, he's dragged along the floor and onto an industrial meat saw, the saw kicks up and his head is pulled through the blade from one side of to the other. We see the teeth being cut through, the gristle is caught in the blade and the motor starts to stall with the pressure. This is a real classic bit of horror cinema, enough to make even the most hardened gore hound cringe. Another guy is dragged screaming into the cardboard-box crusher and the ram brought down, it crunches through his head above the bottom jar, cleaving the top off his head. We see the blood and gristle hitting the shining metal ram and the noises.....

Yuck, these noises!!! Needless to say all this is out from the U.K. version, infact pretty much everything is cut out of the U.K. version. You may have heard of one that got through the net, supposedly UNCUT, this is cobbler; the original release of it was withdrawn by COLOURBOX because it wasn't cut enough, it was still badly cut.

In the story, all this time we are left wondering who is killing all the night crew, it must be the angry ex-boyfriend, or is it? Well I'm not going to tell you but the poster you see here is the U.S. one and gives the game away a bit.

Mr Spiegel is a truly original Director, just the camera angles themselves are out of this world, from inside a bin looking out from behind the dial of a phone, hell this films great, see it or die unhappy, try and find an UNCUT one though if you can?

Just hangin' about!



(S.C.)

WELL, THIS U.S. PROMO FOR "L'APPUNTO" DOESN'T GIVE AWAY THE END DOES IT?

FRANCESCO
CROCI & C.
CINEMA
ROMA



ON VIDEOCASSETTE

IN THE BEST POSSIBLE TASTE

A LOOK AT DESIRE, DREAMS OF EXPLORATION DREAMS
BY JOHN F. DREW

VENGEANCE OF THE ZOMBIES. DIRECTED BY LEON KLIMOVSKY. STARRING PAUL NASCHY, ROMMY, MERTA MILLER, MARIA KOSTI AND VIC WINTER.

Elvira and her doctor boyfriend, Lawrence visit a spiritualist meeting given by an Indian Guru named Krishna. Elvira is captivated by Krishna and his

invites her to stay at his country house. Elvira agrees and her and Krishna become lovers, but she notices strange goings-on and begins to suffer from horrific nightmares.

Meanwhile, a mysterious black dressed figure wearing a hideous mask is using voodoo powers to revive the recent dead and is then using the zombies to help him commit gruesome murders. Elvira confronts Krishna and asks him to explain what is going on. Reluctantly he agrees to tell her. Many years ago, back in India, Krishna's brother raped a young English girl. The local English families joined together and marched to the Krishna house and burnt it to the ground. Krishna's brother survived the fire but was hideously burnt. He then took refuge in the jungle where he learnt the powers of voodoo. Now, he had come to England to seek revenge using his new found powers. Elvira is to be his final victim. Krishna agrees to help Elvira but he is killed by his brothers zombie hordes. Elvira is taken and chained up to await her sacrificial death. Suddenly, a mysterious voodoo priestess turns up and kills the brother for abusing his powers. The zombies dissolve into ashes and Elvira is saved from the priestess by the recently arrived Lawrence.

This film is a non-stop gorefest and we are treated to multiple axings, stabbings beheadings, impalements and a amazing death by beercan!! Naschy has a dastardly duo role as the two brothers and for good measure he also appears as the devil in one of Elvira's nightmares. Awesome!



Great photo huh?!

WEREWOLF SHADOW. DIRECTED BY LEON KLIMOVSKY. STARRING PAUL NASCHY, BARBARA CAPELL, ANDRUS RESSINO, YELENA SAMARINA AND PATY SHEPARD.

Two students, Elvira and Genevieve, visit a remote part of France in the hope of finding the grave of the fabled vampire named Countess Wandesa. They lose their way and are given refuge at the house of Waldemar Daninsky, a writer who lives with his mentally retarded sister, Elisabeth. Waldemar agrees to help the girls find Wandesa's grave. They find the grave and open it. Genevieve removes a silver cross from the chest of the skeleton. With the coming of the full moon Wandesa rises from the grave and Genevieve becomes her first victim. Meanwhile, also with the advent of the full moon, Waldemar is turning into a werewolf and terrorising the local villagers.

Waldemar and Elvira have fallen in love and he tells her that he is a werewolf. To enable his soul to rest in peace she must stab him through the heart with the silver cross but first they must find and destroy Wandesa before the coming of the night of Walpurgis. Marcel, Elvira's ex-boyfriend arrives and attempts to take her away to safety. Both are captured by Wandesa. It is now the night of Walpurgis and Waldemar has changed into his werewolf form. He saves Elvira and Marcel and then, after a gripping fight, he kills Wandesa. Elvira grabs the silver cross and plunges it into Waldemar's heart.

BATTLE OF THE DEMONS

THINGS HAPPEN THAT HAVE NEVER BEEN SEEN BY HUMAN BEINGS.



THE WEREWOLF VS. VAMPIRE WOMAN

PAUL NASH, GARY FUCHS, ANDREW REESE
ELLMARY ENTERPRISES INC. EASTMAN COLOR

WEREWOLF SHADOW cont'd...

An atmospheric horror with a fair splattering of blood only slightly ruined by bad editing and a grainy print. Fans of the 'classic' werewolf film wouldn't be too impressed but, then again, who cares!

THE HUNCHBACK OF THE MOORQUE, (THE RUE MORGUE MASSESSES) DIRECTED BY JAVIER AGUIRRE. STARRING PAUL NASCHY, MARIA PESCHY, ROSSANA YANNI, VIC WINKER AND ALBERTO DALES.

Gotto, the hunchbacked village idiot, works at the local morgue where he's quite content singing to himself and dismembering corpses. Out of hours Gotto is constantly taunted by the school-kids and local drunkards. Gotto pays daily visits to Ilsa, a pretty young girl dying of a terminal illness. He takes her flowers and for walks in the hospital gardens. When, one day he arrives at the hospital to find Ilsa has passed away he is so stricken with grief that he mutilates a couple of mocking morgue attendants and steals Ilsa's corpse. He takes the corpse and holds up in underground caverns last used centuries previous during the inquisition.

Unfortunately, Ilsa is of no use to Gotto dead so he asks the local 'Mad Doctor' to help him bring her back to life. The mad doctor agrees to help Gotto only if he will help him



Just call me "Figgie"

with his own experiments. Gotto agrees. The doctor has a weird 'slime monster'

which needs a constant supply of live human flesh to survive. Gotto's job is to supply the MEAT! Within a short time the stock of local buxom beauties is running short and the hungry slime monster bursts from his sell and gouges out the doctors eyes. Gotto and the slime monster slug it out before both

topple to their deaths in an acid bath.

This is without a doubt, one of Naschy's finest films, great sets, atmospheric score and buckets of blood. Kill to see it!

COUNT DRACULA'S GREAT LOVE, DIRECTED BY JAVIER AGUIRRE. STARRING PAUL NASCHY, ROSSANA YANNI, VIC WINKER AND INGRID GARDO

Five travellers, four women and a man, get stranded in a forest and take refuge at the castle of Count Dracula. Dracula is the obliging host and supplies his guests with food and a few days accommodation. The women are taken aback by the counts smooth chat and dashing good looks, one by one, they fall victim to his charm and mysteriously disappear. It soon becomes apparent that they have become vampires as they glide around the castles corridors in slow motion wearing see-through negligees.

Karen, the only surviving guest, has fallen in love with Dracula in his human form and his feelings towards her are likewise. Unfortunately, Dracula has planned to use Karen in a diabolical ceremony to bring back to life his dead daughter. With the first part of the ceremony complete (the torturing of a virgin maiden) Dracula decides that he cannot continue and he disposes of his daughters body at the bottom of a river. He pronounces his love to Karen and asks her to join him in the world of the undead. Karen refuses and with that Dracula grabs a wooden stake and plunges it into his own heart. His body disintegrates as the sun rises.

This is yet another horror movie cut for U.K. viewing (Naschy, as well as his Spanish companions; Franco and DeOssario, also suffer unmercifully in this dep't) Nevertheless, this '18' version is still about eight minutes longer than the totally butchered version released several years ago by IVER.



Hunchback gets head



Aree his real love

Get the point?



It was released as 'DRACULA'S VIRGIN LOVERS' and much more coherent. A bad print doesn't help matters either. Even so, it's well worth checking out. If only the opportunity to see a fully uncut print, what an experience that would be!

(J.P.D.)

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COMING UP IN 5?

LLOYD KAUFMAN INTERVIEW PART II, THE AROMA OF TROMA STILL LINGERS, PAUL NASCHY IS BACK AND BAD, CAQUILLA ALSO JOINS US FOR SECONDS, MORE OBSCURE PULCI GEMS, SHOCK AROUND THE CLOCK 4 (HOPEFULLY?), MAYBE THE START OF THE JOHN McNAUGHTON INTERVIEW?, A - 2 TAKES A STAB AT THE 'D'e, MORE FICTION, MORE HOME MADE TAT, MORE BLAIPLOITS, MORE GIVE-AWAYS AND LOTS, LOTS MORE OF EVERYTHING.....I NEVER KNEW THERE WAS SO MUCH IN IT!!!

JUDGEMENT DAY

Another one bites the dust



Cashmere gets the bullet



Since then I have gleaned some plot info out of Justin, it seems it follows the life and dreams of a junkie intent on homicide. We see his murderous dreams and live his final denies. But more of that next issue, when I'll be reviewing "JUDGEMENT DAY", hopefully, if Justin gets his finger out of his arse and gets this thing edited! By the way the filming ended 2 O'clock in the morning.... SSSSSSSSSSSS!!!

(S.C.)

THE EIGHTH VICTIM

HORROR FICTION BY MARINA SHAW

They called him the Vauxhall Vampire and seven women had met their nemesis through him. The tabloid press had, between them, offered a total of £500,000 for information leading to his capture, but they would never catch him.

He was forty-two years old, non-decript, mousey, worked as a groundsman and lived alone. He had no friends. He had never had sex with a woman. Not while she was alive anyway.

His pleasures were simple. He was a sadist and loved to inflict pain and suffering on others, especially those weaker than himself. As a child, he had trapped and tortured to death countless small animals and birds, dumping their tiny mangled bodies in the river. Family pets were a special delight and the cries of children weeping over the loss of a kitten, rabbit or hamster were sweet music to his ears.

When he grew to manhood he put such childish things behind him for how superior were the soba and moans of a woman with a knife pressed to her throat as she lay bleeding from a dozen wounds. And later the choking, gargling sounds as the blade sliced across her jugular and her life's blood sprayed into the air. It was at this point that he would place his lips to the gaping wound in her throat and drink deep of the hot, salty liquid; the elixir that gave him immortality - at least for a night.

He had killed seven women and tonight he was stalking number eight. After strolling around for an hour or so he had caught sight of her standing alone on Vauxhall Bridge. She was gazing down at the water and seemed oblivious to the lateness of the hour or her vulnerability - a solitary woman out after midnight with a killer on the loose. Probably had a row with her boyfriend, he surmised. He quickly formulated a plan. Perhaps openly approach her, ask her if she was alright, tell her how dangerous it was for a young lady to be out alone with this bloody maniac at large (how he loved using this one!) and offer to walk her to a mini-cab firm or to a

stop where she could pick up an all-night bus. They were usually so pathetically grateful they let him lead them by the nose, usually into some deserted street or blind alley. How stupid women were!

Before he could put any of this into action however, the woman turned on her heel and began walking briskly and decisively away. Cursing he followed her, careful to keep on the opposite side of the bridge. He wore his usual tracksuit and trainers for easy silent movement and was able to keep pace with her quite easily with out her being alerted by foot-steps behind her.

As she turned into Nine Elms Lane, he took the opportunity to cross the road, keeping to the shadows. She had allowed her pace and he took the chance to observe her. She was of medium height and build, with shoulder-length brown hair, black leather fishtail jacket and short black skirt. High heeled court shoes completed his low opinion of her. She didn't have a chance of outrunning him. He wondered whether she would die easily. He hoped not.

The woman half turned her head suddenly as though she sensed him at last. He quickly bent to tie one of his shoelaces and rubbed his calf. With any luck, she would take him for a late night jogger out for a run. If she looked too suspicious he would jog past her, careful not to get too close. He would then lie in wait for her further up the road and ambush her. He was so close, so close, he couldn't let her get away now, couldn't, couldn't, couldn't.....

She was definitely on to him, he could tell by the way she stiffened. She was crossing the road now, turning into a side street opposite....

...which just happened to be a dead end, he realised joyfully. An alleyway ending in a ninefoot high brick wall. Deserted buildings all around. She didn't have a prayer. Hurdled he crossed the road, reaching into the waistband of his trousers for the knife. He leped into the alleyway,

teeth bared in a feral grin, smelling the blood, tasting the blood....

.....the woman was standing perfectly still in the centre of the alley with her back to him. Not panicking. Not moving at all. For the first time he began to feel uncertain, unsure of himself. Instead of rushing at her, he slowed to a halt a few feet away.

The woman slowly turned around until she faced him full on. She was older than he had first thought, in her late thirties maybe. She had a pinched, white face like someone who rarely went out in the daytime. Her eyes were as black and flat looking as a doll's, entirely without lustre. She exhibited no trace of fear whatsoever. Her expression was mocking and contemptuous.

It was a trap! He thought suddenly as cold sick adrenalin flooded through him. She's a fucking copper!! However suddenly the woman spoke and her words were not those likely to come from a woman police officer.

"Have you ever wondered," she asked with a marked northern accent, "what happens to murdered women after they die?"

He stared at her, unable to move. The knife slipped from his fingers and clattered onto the cobblestones. The woman calmly bent and picked it up. She studied the blade with interest as she spoke.

"They hang around for a while" she went on in a matter of fact tone.

"They usually have things to atone for - or put right."

As he listened to her, he became horrifyingly aware that they were no longer alone. He dared not tear his gaze from her but in his peripheral

line of vision he could see that the courtyard seemed to be filling with silent, shadowy figures. Some came to stand behind the woman and now he could see them clearly. They were all women, some young, some not-so young, some plain, some almost breathtakingly beautiful. Some of them, God help him,

looked dreadfully familiar. All of them had the same look, unearthly and terrifying.

His intended eighth victim moved in closer to him and now her eyes were no longer black but green and ablaze with feral fires. "There was one like you before" she said her voice treacly with malice. "They looked him away somewhere where he'd be safe - or so they thought. We visit him every night. His screams keep the other inmates awake. They can't medicate him anymore because

he's on the maximum dose now!"

She suddenly grabbed him by the neck, her fingers as cold as flesh where blood no longer flows.

"In some ways you're worse than him," she whispered, "but really, you're much, much luckier!"

As she spoke, she drove the knife, his own knife, deep into his underbelly and oblivious to his screams of agony, yanked upwards with the blade, effectively disembowelling him. She stepped back to avoid the hot, spurting blood and bile and watched dispassionately as the Vauxhall Vampire collapsed and died before her, the grey-pink rubbery coils of his intestines spilling out onto the ground, the vile fluids of his body souring the air.

Once more she was alone, her ghostly companions having faded once justice was seen to be done. She threw the knife with a disgusted grimace into a corner and stepping over the body, walked out of the alleyway and into the night without a backward glance, a dark angel of death, more beautiful and terrible than she had ever been in life.

In the distance a police siren sounded.



Illustration by Adrian Smith

CARRY ON VAMPING!

A BRIEF HISTORY OF CARMILLA - PART 1

Throughout the years many of the hundreds of vampire films made have been based on or around Bram Stokers infamous character 'Count Dracula'. The second most common source for vampire films was derived from a short story written in 1872. The author was an Englishman (born in 1814) named Joseph Sheridan Le Fanu. He eventually became a journalist and ended up the Editor of numerous magazines and newspapers.

He died a recluse in Ireland, 1873 at the age of 59. He had always had a strong interest in the super-natural and wrote a number of short stories dealing with the subject. A few of these were published in a collection of his works called "In a Glass Darkly". One of the stories 'Carmilla' concerned a young beautiful female vampire 'Carmilla Karnstein'.

The story is set in the European province of Styria and tells of a young noble woman who reappears 150 years after her death and attempts to relocate herself in a 'new' family, shortly after her arrival she begins to prey on the household. She becomes infatuated with a young girl and forms a 'strange' sexual relationship, at the same time draining her life-blood. The vampire's obsession with her young victim is eventually her undoing, leading to her death. (Beheading, burnt to ashes and scattered in the river). At the same time it was written the strong sexual and

The author himself



Early Carmilla illustration

lesbian undertone shocked many of the prudish Victorian public but it still resurfaced many times after in numerous collections of horror stories, it was even read by Bram Stoker, and provided some influence in his writing of 'Dracula'. Such a strong story had to become the subject matter for films and eventually did. Some of the films are based directly on the story, others just borrow certain ideas, usually the sexual/lesbian aspect. Here I'm just going to mention some of the films which for the larger part are based on the story. Unless they have a significant

history connected to the story.

The first film with its roots in 'Carmilla' was the classic 1931 'Vampyr' (aka 'The Strange Adventure of David Gray' or 'Castle of Doom'). Directed by Carl Theodore Dreyer (an Amateur film-maker) here the only real connection is the female vampire but even she is old, not young and beautiful. The script was suggested by 'Carmilla' and other stories from 'In a Glass Darkly'. The whole film was shot through a gauze placed a short distance from the camera, this gives a very effective, eerie and dreamlike quality to the film. The project was financed by an aristocrat film enthusiast who also took the lead role (but changed his name so as to avoid any embarrassment to his family name). There were only two professional actors in the whole production, the rest of the cast were chosen on the look of their faces! The story concerns a young man called David Gray (Allan Gray in the German version) and his supernatural experiences when he happens upon a series of vampiric deaths.

Vampyr 1931



Camilla cont'd...

The film is packed with very strange and surreal visual effects, many of which have been used by other film-makers but never to such good effect. The next major adaptation of the story didn't come until 29 years later in 1960 when the French Director Roger Vadim offered up his version of the 'Camilla' story. Titled 'Blood and Roses' and starring his then wife Annette Vadim, this was a colourful but



Blood and roses 1960

lacklustre film, however it followed the original story much more so than 'Vampyr'. Vadim emphasised the erotic and sexual aspects of the story but any scenes relating to these subjects was still restrained due to the heavy censorship laws in France around that time. The film differs from the story on one major aspect, the death of the vampire, instead of being beheaded, she stumbles, falls and impales herself on a fence post as she is rushing to her tomb.

In 1964, the Italians (Camillo Maestrocinus/ aka Thomas Miller) tried their hand at the 'Camilla' tale. 'Crypt of Horror' known also as 'The Cures of the Karnsteins', 'The Karnstein Cures', 'Terror in the crypt' as well as many other titles, was a poor variation who's only redeeming value was Christopher Lee in a lead role, but even that wasn't enough to create much interest outside of Italy. The film is seldom seen today.

1970 was a good year for adaptations of 'Le Fanu's' works, as well as Directors using the story for inspiration, everyone's favourite sleaze-master Jesus Franco was no exception, he used elements of Le Fanu's character combined with Elizabeth Bathory (Countess Dracula), the evil Baroness who drank and bathed in young girls

blood in order to retain her youth. In his film 'Vampyras Lesbos'. The lead role is played by the very beautiful Soledad Miranda (under the name of Susan Korda) who lives on a deserted island and tempts young women who she prays on.

At the same time French Director Jean Rollin made another addition to the series of sex vampire films. With the blunt title of 'Sex and the vampire' (French

name was 'Le Frieson des vampires'). Whilst this film didn't use any of the 'Camilla' story it is a good example of his work, which often displays sex mixed with vampirism. During 1970 Hammer films decided the time was right to make their own version of Camilla. Seeing as though the last major attempt at the story had been ten years ago and created no real excitement with the viewing public, infact Hammer were so confident that the film would be a success they were already planning a sequel just days after they'd started work on the first. The film was titled 'The Vampire Lovers' and starred Ingrid Pitt in the leading role. This was the first of what would eventually become a trilogy of films from Hammer based on the 'Camilla' story. These films, plus others will be looked at in the next issue (M.B.)



SEX AND THE VAMPIRE (FRENCH) HUGO BOSS
THE WOLF OF FUSTAT (FRANCE) HUGO BOSS
THE WOLF OF FUSTAT (FRANCE) HUGO BOSS



Crypt of horror 1964

REAL LIFE HORROR GARY HEIDNIK

Gary Heidnik was born in November 1943. Heidnik's father was a tool and die maker in the Cleveland suburb of Eastlake. His mother was a beautician. Unfortunately their marriage didn't last very long, they were divorced in 1946. Before they divorced however, they did have another child, Terry. Terry was a year and a half younger than Gary. Gary and Terry remained with their mother after the divorce. They didn't stay long - as soon as they reached school age they went to live with their father. Their mother committed suicide in 1970. Gary never got on with his father so he claimed in later conversations with psychologists. Apparently Heidnik had a bad wetting stage and as a result his father would make him hang the soiled sheet out of his second story window for everyone to see.

Heidnik joined the army and it was in his first year that problems began. He entered the army hospital in August 1962. From then, up until he was arrested in March 1967, he had been in and out of hospital twenty one times. These are documentable admissions. He has attempted suicide thirteen times. One time he tried to hang himself, he even chopped up a lightbulb and gulped down the glass! Several times he's tried to overdose on Stelazine or other-wise known as Thorazine (sedative).

In summer and autumn of 1971 Heidnik opened a dialogue with God. Whilst under medical treatment in one of the mental hospitals he applied to incorporate the United Church of the Minister of God. His application was approved and Gary Heidnik became 'Bishop' Heidnik. He had full control and responsibilities for church funds. He was the one who determined how funds would be raised i.e. loans, stocks, bingo games etc... By 1986, fifteen years after the church began it was not only thriving but very wealthy. Within two years though a long list of people would be fighting over its funds, including the U.S. Governors Peace Corps. Heidnik himself inadvertently brought federal agency into the battle through the will-like last paragraph in the 'constitution'.

"If and when dissolution (of church) should become necessary the total assets of the church should be given directly or sold and the profits given equally to the federal Governors Peace Corps".

1986 was a bad year for Heidnik, it was in this year that he abducted his first victim for his 'cellar of horror'. This date was November 26th, 1986. His victim's name was Josefina Rivera. She was a Puerto-rican prostitute. She'd just had a row with her boyfriend Vincent Nelson. Now she was out in the cold waiting for a pick-up. She didn't wait long though. Heidnik drove up, named a figure and she

jumped in. They then both drove to his house. On entering he led her straight to the bedroom, containing a waterbed where they had sex after which she began to get dressed. As she dressed Heidnik walked up behind her and clamped his hands around her throat. She fell to the floor and he handcuffed her wrists. He pulled her up off the floor and led her into the basement. It was cold, damp and dimly lit. In this room he clamped her ankles down with shackles. Josefina was subjected to rape many times and beatings if she didn't do as he told. In the basement was a large pit that he had dug, if Josefina didn't do as he asked he put her in the pit and put a piece of plywood over the top.

Three days after Heidnik had abducted Josefina he dragged someone else into the cellar. Her name was Sandra Lindsey, she was an old friend of Gary's so she had been an easy target to get to his house. On December 22nd, 1986 Heidnik picked Lisa Thomas up and added her to his 'horror harem'. Ten days after this he came back to the basement with a black woman, 23yr old Deborah Dudley. Now he picked her up is still a mystery. Almost from the time of picking her up and putting her in the basement she was a never ending source of aggravation to him.

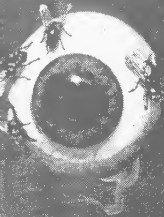
To discipline the women he beat them with a shovel. He even made them beat each other for extra excitement. He had regular intercourse with them, everyday Heidnik brought them a port-a-loo for the women to use as a toilet. He even brought them tampons, after realising that they did have certain needs themselves!



The man himself



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with

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They could only wash themselves with wet-once (pre-soiled) towels. Food wasn't good either, in fact it was disgusting. One day whilst feeding his dogs he came upon an idea. The next time any of the women got out of hand and needed to be punished he would feed them dog food! Of course they obliged, if they didn't they got a beating. Dog food became a regular part of their diet, later it would take on a much more grisly aspect. On January 18th, 1987 the number grew once again. He abducted an 18yr old girl called Jacquelyn Askins. She was the youngest of all his victims.

Sandra Lindsay his second victim died on February 7th 1987. He had been punishing her. She was dangling by her wrist from an over-head beam. When he finally let her down she collapsed to the floor, lifeless. She was obviously dead, now he had a big problem - he had a body to get rid of. He carried Lindsays' body up the stairs. It is believed that Heidnik used an electric saw and carved her up? Investigators are also convinced he used a food processor to grind up other parts of the body. He is then supposed to have mixed the ground up parts in the dog food! The bite he didn't grind up he put in white plastic bags in the freezer. He even cooked the head, hands, feet and rib cage. It created such an awful smell that the neighbourhood went crazy. They reported the smell to a policeman. When he called on Heidnik to check out the smell, Heidnik simply said he had accidentally over cooked a roast! Heidnik devised a new form of torture/punishment; one that went a little too far. (Electric shock treatment.) For extra effect he would put the women in the pit, fill it with water and shock them. On March 18th 1987 Heidnik put Deborah Dudley and Lisa Thomas in the pit, submerged in water. He went too far with the shock treatment, Deborah lay face down in the water - dead! He left the body over night and the next day he put it in the freezer.

Josefina had formed quite a friendship with Heidnik, to the point where he would take her up to the bathroom and let her take a bath. He even let her watch tv. On March 25th Josefina had a plan of escape; she told Gary she had two children and that on the night he abducted her she had left them with a friend. She talked Gary into letting her go and pick them up. He would drive her and meet her at a gas station parking-lot at 12.00 midnight. As soon as Heidnik dropped her off she made a bee-line for her boyfriend's apartment, Vincent Nelson. She hadn't seen him for 4 months and last time she'd walked out on him. Josefina told him what had happened, he only half believed her story. Never the less he rang the police, less than 2 minutes later 2 police officers arrived. Josefina led them to the garage, where they found Heidnik waiting.

They arrested him and drove to his house 3520 North Marshall St. They couldn't enter without a search warrant, but when that had arrived they crowbarred their way in. In side they found 2 women in the living room huddled together to keep warm. They were both naked and had shackles on their ankles. One woman was Lisa Thomas, the other Jacquelyn Askins. They were both covered in bruises and sores. The officers searched the house. One officer entered the kitchen, saw an alu' pot on the stove. Unbeknown to him what grisly contents it held! It contained a piece of bone that looked suspiciously like a rib. In the freezer was a forearm. Heidnik went on trial June 20th, 1988 for killing Lindsey and Dudley plus multiple charges of kidnapping, rape, aggravated assault, involuntary deviate sexual intercourse and others. Heidnik got the death sentence for the murder of Lindsey and the same for Dudley.

continued over

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Gary Heidnik cont'd...

Gary Heidnik now spends most of his time in his cell at the state Correctional Institution at Pittsburgh. He is kept isolated from the other inmates, who will harm him. He has already been attacked once by several inmates, the very day he was transferred to Pittsburgh. (JOE)

P.S.

And yet more dirt on Heidnik! In 1988 a group called 'THE SERIAL KILLERS' released a single. In the single was a free bag of dirt from Heidnik's garden. The group had gone to Heidnik's house the day before his trial. They took a couple of buckets and shovels and dug up part of his yard. They pressed 1000 singles, 700 contained the dirt. Sicko's shh?!

NEXT ISSUE: At long last a look into the mind that influenced 'HENRY: PORTRAIT OF A SERIAL KILLER', yes, Mr HENRY LEE LUCAS!

THE UNTOUCHABLES

A brief look at some of the more infamous and nasty moments in film.

PART 1

SALO - THE 120 DAYS OF SODOM

Directed: PIER PAOLO PASOLINI

Starring: PAOLO BONACELLI, GIORGIO CATALDI, UBERTO P. QUINTAVALLE AND ALDO VALLETTI.
Running time: 117 min's. Year: 1975

1943-Fascist Italy. Four governors are placed in command of a small town. As well as performing civic duties they are also dedicated libertines (An upmarket term for a perv) and with the help of four whores round up around thirty adolescent and transport them to an impregnable villa cum fortress in the country.

Here the narrative borrows directly from De Sade's infamous novel, "120 days of Sodom" The four whores have the task of telling pornographic anecdotes inbetween the obscenities the governors carry out on their prisoners. As in De Sade's novel, every conceivable sexual perversion is brought into play, or as one respected critic said: "Every base act is committed bar necrophilia and bestiality."

As the stories told increase in their obscenity so do the atrocious acts committed on the governors charges. At one stage a banquet is held, the silverware is brought out and the posh plates and then the assembled group begin to tuck into something that resembles...well, I'll give you a clue- it's brown and smelly!

After this scene of comic relief Pasolini really begins to pile the perky stuff on. At first the stories just featured sex, unnatural sex maybe, but still just sex.

Soon however, the stories narrated by the whores begin to take a sinister turn as they begin to detail acts of torture and murder which the governors must surely mimic as the threat of bloodshed becomes greater and greater.

The film ends with the inevitable. About half of the prisoners are led into a courtyard and subjected to some really gross tortures ending in their destruction. One girl has her nipples burned with a candle whilst another bloke suffers the same fate on a similarly important part of his anatomy. There is also a bumper bundle of scalping, strangling and a vile eye extraction sequence. As this scene is meant to be seen through the governors binoculars Pasolini uses a static camera and no sound. This deliberate abuse of cinematic codes makes the action all the more unbearable and this scene remains the most disturbing in cinema history, and I've seen some pretty depraved filth!!!

Salò is an arthouse film with balls. Pasolini was a painter, writer and film maker but above all he was an innovator. Never boring in real life either he was imprisoned for 'corrupting minors' in the early 1940's and was booked for several obscenity charges before his untimely demise on the first of November 1975 at the hands of a rent boys pimp. Incidentally, this crime would make a worthy addition to the true crime article carried regularly in this mag!

Still, for all his faults or maybe kinks, the talent of the man as a Director and screen writer was enormous. Anyone foolhardy enough to want to see Salò voluntarily will be his testament. As the scores of pale faces turn off the video or leave the cinema they have glimpsed a little of the abyss; the hell on earth Pasolini wanted to portray so vividly in Salò - the 120 days in sodom.

Salò still remains cinema's 'enfant terrible' and can only be shown in the U.K. with special dispensation, although the Scala has shown it on several occasions.

(D.C.)

FLY ON BABY

THE JOYS OF BLAXPLOITATION

PART ONE

Back in the early 70's a new type of exploitation flick burst onto the silver screen. "Sweetbacke Baadasssss song" was the first true Blaxploitation film, but "Shaft", released a couple of months later, was the one that set the ball rolling. I won't bore you with the details, as I'm sure you've all seen this classic (if you haven't, go and rent it), but suffice to say, Richard Roundtree's portrayal of John Shaft, the supercool private dick respected by the white authority and the black community alike, provided the first true Blaxploitation hero and a blueprint for all those that followed.

Within months, cinema screens were flooded with funky black dudes with afro's bigger than watermelons, righteous sisters and bad ass pimps. However, despite the number of films popping up all over the place, there was only two or three plot lines. The most popular was the "Mob kills the heroes girlfriend/friend/parents and so the hero single handedly takes on the mob and wins. Also popular was the "Pimp" storyline, and one of the wierder directions the genre took, the black horror film "Blacula" and "Scream Blacula Scream" were looked at in issue two, and I may look at some of the other black horrors in future issues? For the moment though, I'm going to concentrate on the more 'mainstream' Blaxploitation movie. (If this introduction has whetted your appetite, I recommend you seek out Vol 2, Issue 4 of Shock Express, which features an excellent piece on the history of Blaxploitation. (What advertising this enemy?!!....Ed) Anyway, kick back, dig, while I do it to you in your ear drums.....

BLACK BELT JONES (1974) Directed: ROBERT CLOUSE

Starring: JIM KELLY, GLORIA HENDRY, SCATMAN CROTHERS.

Jim Kelly plays Black Belt Jones, the local cool dude with an astonishing wardrobe and a yellow sports car. He lives in a luxurious beach house, and is the idol of all the young kids who are learning Karate at Wesley "Papa" Birds martial arts school. Papa Bird is an old guy who nowadays only seems to care about gambling. He owes a local hood - Pinky, money. Pinky in turn, owes the mob 250,000 dollars. When mob boss Don Steffano decides he wants to own the property where Papa Birds Karate school is located, he pressurises Pinky and his hoods into doing his dirty work. Pinky leans on Papa, but is sent packing by the students. Later however, Papa is accidentally killed by Pinky.

At Papa's funeral, Sidney, his daughter and now owner of the Karate school, turns up. Her decision to keep the school open enrages Pinky, who kidnaps a student, Quincy. The ransom is 250,000 dollars or the building. Thus, Black Belt, Sidney and a couple of acrobats plan a raid on Don Steffano's stronghold to steal 250,000 dollars.

This film is a great example of Blaxploitation at it's best. From the opening theme tune to the badly staged first scenes, this movie is a winner. Black Belt makes a wonderful hero, respected by the man (that's the white authority to us folks) and the black brothers and sisters alike. The acting is suitably hammy, the script is corny but enjoyable and there are plenty of awful fight scenes; people stand motionless in the exact position, so that Black Belt can pull off a circular jumping/kicking routine. Despite the violence, the whole thing (I think?) is intentionally funny, and great entertainment. When they were casting Pinky's hoods, they must have ran out of black guys; one hood is obviously a white guy made up to look black. Unfortunately, he looks, sort of orange. Fantastic!



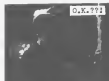
Afro rules O.K.??!



Shaft kicks A..!

DEATH EXPRESS (1975) Directed: BARRY ROSEN

Starring: WAR HAWK TANZANIA....Several other people you've never heard of. Now this is an unbelievable film; you've never seen anything like it, War Hawk Tanzania plays See Fu, a badass dude with a large afro and a wardrobe even more astonishing than Black Belt Jones. He is a Karate teacher (as you've probably guessed by now, about 70% of Blaxploitation films have martial arts overtones) who, again, is respected by the man and the community alike (like I said, Shaft was very influential). See Fu takes a Hispanic student, Rodan, to Hong Kong, where they both seek physical and spiritual enlightenment. Whilst there, Rodan disturbs an ancient burial site and steals a medallion which, unknown to him, holds an ancient oriental demon in check. Thus, it's back to the big apple with the demon



following in the guise of a chinese business man with (get this) ping pong ball eyes! Once in New York, the demon/zombie/business man hides in a subway system and kills whoever he can lure into the darkness. Whilst all this is happening, coke deals go down, rival black and chinese gangs have endless fights (all very badly staged) two incredibly dense policemen try to make the plot credible, Warhawk forgets how to act, bad ass niggers fight in bare and Rodan begins to look more and more like Carlos Santana.

Needless to say, Warhawk turns out to be the only person who can destroy the demon - another badly staged fight scene which this time is badly lit as well. Acting is bad, editing is terrible and direction is worse. All this, and an excellent Punk/Rock soundtrack that could have come straight from a Funkadelic L.P. This film is a gem that should be tracked down at all costs.

POXY BROWN (1977) Directed: JACK HILL

Starring: PAM GRINK, ANTONIO FARGAS, TERRY CARTER.

Here, in a surprisingly original twist on the "mob" routine, it's the heroine's boyfriend who is rubbed out by the mob, and so she takes them on single handed and wins. Pam Grier plays Foxy Brown, a red hot mama whose boyfriend, Michael, is a paid informer to the police. After giving evidence against the mob, Michael has undergone plastic surgery to hide his true identity. Only Foxy knows this; everyone else thinks he did a runner on her. Foxy's brother - Link (Antonio Fargas - Huggy Bear from Starsky and Hutch, and possibly the coolest man ever?), is a coke dealer who owes the mob money. After meeting Michael, Link realises his true identity, and thus squeals to the mob to save his own ass. Michael is quickly murdered and understandably, Foxy decides to infiltrate the mob and get revenge.

After joining a mob owned call girl agency, Foxy is found out, drugged and raped, but she still bounces back and exacts her revenge. She even castrates one guy and pickles his dick in a jar, which she gives to the female mob boss who fancied him something rotten. Oh yeah, she also hides a pistol in her afro. Better production values than the other two films mentioned regrettably make "Foxy Brown" a little tedious. It's a lot more straight faced than "Black Belt Jones" for example, and suffers because of it. Despite this, the acting and direction are fairly good, and there's one or two good fight scenes, but surprisingly, no chop socky. See it if you can, but don't go out of your way.

NEXT ISSUE: More of the same, plus one or two more obscure Blaxploits. Dig out those flares, and go and buy a Funkadelic L.P.

(H.N.)



GET YOURSELF TROMATISED!

LLOYD KAUFMAN INTERVIEW - PART 1



Lloyd & Michael (L + R)

Recently I managed to grab a few hours chat from Mr TROMA himself - Lloyd Kaufman, he was as you'll tell a really nice bloke. I know most of you would have seen his most treasured work to date - TOXIC AVENGER! But him and his colleague Michael Herz



are responsible for many films that make life worth living, a TROMA film makes life more fun and what follows is the life and thoughts of the man himself.

Q: SO HOW DID YOU START OUT IN FILM MAKING?

A: I went to Yale university and I caught the movie disease, it got inside of me. I couldn't get the thing out and that was it, I just got hooked on it. I met two movie nuts, they'd seen every movie ever made, we shared motion picture fluids and started making movies, and I just never stopped.

Q: IS IT TRUE YOU WERE IN THE "ROCKY" FILMS?

A: Yeah, I was in ROCKY 1 and recreated the same role recently in ROCKY 5, fifteen years later.

Q: THAT WAS WHILE TROMA WAS IN EXISTANCE?

A: Yeah, we were supporting TROMA with my work in the industry, that's how we payed the rent while we were

trying to get off the ground.

Q: WHEN DID TROMA ACTUALLY START THEN?

A: 1974, Michael Herz and I had produced some films together and then we set up TROMA in 74'. While we were producing our own movies and setting up I was taking jobs like "SATURDAY NIGHT FEVER" and using the money to make films.

Q: WHAT WAS THE ORIGINAL IDEA OF TROMA?

A: To make movies!

Q: THE SORT OF MOVIES NO-ONE ELSE WOULD MAKE?

A: Well that happens to be a function of our personalities, we didn't do that on purpose, but the intent was to try to make movies outside of the norm'. By keeping the budgets low and aiming at certain preconceived audiences maybe we'd be able to exist in what is essentially a competitive field and we're truly independent. We get nothing from any big company. We are to some extent subsidised movies to suit our own tastes.

Q: SO YOU COMMISSION MOVIES THEN?

A: Yeah, we pay them to make the film and own the negative, it's a TROMA film. But more recently with say.. "DEF BY TEMPTATION" which is the best movie we've ever been involved in....we just put in some of the money and didn't get involved artistically. "TOXIC AVENGER" I write and Direct, Sgt KABUKIMAN I wrote and Directed, a lot of them though the movies are done, then we come up with the money; "STUFF STEPHANIE IN THE ENGINEER" we picked up that way. The problem with that movie though was it needed a good title.

Q: APPARENTLY TOXIC AVENGER III HAD FOOTAGE THAT WAS INTENDED FOR TOXIC AVENGER II? ALSO THEY WERE FILMED SIMULTANEOUSLY?

A: No, that's not true. At the beginning of T.A. III we have a flash back to T.A. II but that's the only bit.

Q: HOW DID THE IDEA FOR THE TOXIC AVENGER COME ABOUT?

A: It came originally from newspaper articles of these toxic waste dumps all over the world and all the rubbish in the sea. We thought this was an interesting premise. Most of our films, we start with a very serious theme and then we go way over the top. We are interested in comedies, but ones with realistic themes.

Q: WAS THERE A MESSAGE IN TOXIC AVENGER YOU WERE TRYING TO PUT ACROSS?

A: I think there's a message in all the TROMA movies...we are there to entertain, but the idea that the little people are decent, that they don't need to be told by the power elite how to run their lives. They don't need corporations or bureaucrats running their lives and that the Toxic Avenger is going to make sure that we have



Def by....

the freedom to think for ourselves. That's pretty much what the message of all the TROMA films are, if you look at them all, they're all about the little people of Tromaville trying to have an environment where they can breath and think.

Q: SO WHAT ABOUT "BLOOD SUCKING FREAKS"?

A: Well we didn't make "BLOOD SUCKING FREAKS", that's the only movie my partner and I, if we were to go back in time, maybe we wouldn't take it on, cos it's so rough! When it first came out the objection was the nudity, the fact that people were drilling holes in womens heads wasn't really the objection, it was the bear breasts. But because of TROMA's unique place in the industry we get a lot of really horrible ecripts and movies that really are terrible and we turn them down.

Q: SO DO YOU REGRET TAKING IT?

A: No, not really but if anyone does object to it I think they're absolutely right and children should be protected from ever seeing it.....

Q: SO TROMA ARE OFFERED A LOT OF MOVIES? I UNDERSTAND YOU WERE OFFERED "MEKROMANTIK"?

A: I don't know if I was, I don't get to see them all, we have an acquisitions department.

Q: ALSO I HEARD YOU WERE GOING TO BUY "OPERA"?

A: We tried, we did everything we could but they wouldn't talk to us. We also tried to get "SANTA SANGRE", I saw it in Rome....it's a masterpiece. I met with anyone I could, I telexed everybody and some crummy little outfit in New York is distributing it in the sleaziest way and spending no money on it. We sent a message out that TROMA would still take it on and start afresh, give it a whole

new campaign, but they didn't want to know.

Q: WHAT RATING DID "SANTA SANGRE" GET IN THE STATES?

A: It was cut to an 'R' rating over there, even though as an 'art' film it could have got away with being UNRATED. If Toxic Avenger was Unrated then none of the theatres would play it.

Q: TROMA HAVE NEVER SHYED AWAY FROM RELEASING A FILM UNRATED?

A: If it merits being unrated then you go with it, but it's very hard to get wide acceptance.

Q: BECAUSE THERE'S A BIG TIE-UP IN THE STATES WITH THE BIG FILM COMPANIES AND THE CENSORS?

A: Yeah, the MPAA is financed by the big studios, all those people at the MPAA want to work for the big studios and so on.

Q: DO YOU GET ANY TROUBLE BECAUSE OF THAT?

A: Yeah, it's all double standard. The purpose of the MPAA is not to regulate the industry, it's to regulate the opposition/competition. When we did "TROMAS WAR" we based the violence on "DIE HARD" and "ROBOCOP", then when it came time to submit the movie they said "yes we did let "DIE HARD" and "ROBOCOP" through, but now we've changed our policies and with your movie we'll have to cut it." You know double standards.

Q: THERE'S BEEN A LOT OF CRITIBISM ABOUT THE RAPE SCENE IN "TROMAS WAR", THE AIDS SCENE?

A: Yeah, Nigel Floyd says it was against homosexuals....why does the depiction of aids knock homosexuals, when the rape is of a woman by a man? That doesn't sound homosexual to me. I mean the idea was that the bad guys are sending in a band of aids infected people to infect the population. That seems like a possibility to me? People should be scared shitless of aids, there's some people out there now fucking people who don't tell them they've got aids and there's no reason why the PLO or the Arabs couldn't send in a squad of people to infect the population? I mean let them be scared, let them think about the next time they go out and dip their wick.....

Well it turned out to be one hell of an interview, so part two will be in IFF 5. When we'll hear about "TOXIC AVENGER IV", "CLASS OF NUTS '81 HIGH II", "ROADWIBAT" and lots more....if you want more TROMA though, turn over and your wishes will come true!

(S.C.)



Toxic is tempted



Kaufman

THE AROMA OF TROMA

REVIEWS

Following hot on the foot-steps of the Lloyd Kaufman interview I'm just gonna take a quick look at some of the more obscure of the TROMA back catalogue, not always the best though, as you'll see.

U.K. Title: THE CREEPER.

Director: WES OLSEN

PART 1

What we have here ladies and gentlemen is pretty much your run of the mill slash-thriller, only worse. The acting you'll have to go a long way to beat for awfulness. The story and script is dreadful and it looks like it's filmed through a broken lens. Story-wise we have a slasher going around town bumping off young girls. The police are baffled and desperately in need of help (to find the killer and acting lessons too I'd say!) but their budget doesn't stretch to bringing in an expert from outside. They ask the mayor but he is too busy lining his own pocket, to give more money to the police. Eventually though he does give way after being threatened by the police chief and Brock Johnson is called in to solve the bizarre murders. He's the guy for the job and that's for sure! But no...the mayor changes his mind, what an SOB he is, too late though Brock is already there and eager to get stuck into the case, especially when he sees the police chief's daughter...their eyes meet over a table, it's so romantic! But the chief's not happy, he ends up talking to his trousers. God this has got to be a real strong contender for the worst

film ever to be made. Everything about it is awful, from the too loud country and western music over everything to the dire acting ability (or lack of it) of the entire cast. The thing is though, this is so awful it's really entertaining. You know it's so bad it's great! By the way there's no gore either. You've got to see this, it's a classic. If you like maff, then you'll love this.

(S.C.)

U.K. Title: PLAYDEAD.

Director: PETER WITTMAN

Another film released in the U.K. It stars old Lilly Munster herself - Yvonne De Carlo and co-stars Greta "The Wonder Dog" I'm not going to say who's the best actor.

The story follows Heister (Yvonne De Carlo), in her youth she was jilted by her lover to marry her sister and has never recovered. We join the tale years later, Heister has killed her sister and the ex-lover. Now she has her eyes set on the offspring of her sister's relationship, the kids must die. But not by her hands, she has her own secret weapon; Greta, a 200 lb Rottweiler, a pretty effective weapon she is too, especially when combined with an ancient curse. So Heister works her way through her sister's kids, setting the dog on them all one by one. Well actually she's a bit more subtle than that, she gives them the dog as a present and Greta does the rest. This could have some great gore but misses out every opportunity...maybe it's just really badly cut, it is a U.K. release version so that's probably the answer. The acting isn't really bad, (the stars of 'The Creeper' could learn quite a lot from Yvonne and her co-stars)

but the real star of the film is Greta "The Wonder Dog", even she's not as menacing as she could be though, they should have watched 'Cujo' first, before they made this. Not bad though, if you're in a tolerant mood. I get the feeling that Yvonne De Carlo has never excelled her Munster role though, maybe if she picked better parts.

(S.C.)



play dead

Devil dog



THE ARCHA OF THOMA cont'd...

U.K. Title: NO U.K. RELEASE.

Director: PERICLES LEWIS

Well what can I say about REDNECK ZOMBIES? It is truly a gorehounds dream and some! Okay so the acting, plot and production isn't Shakespeare, but who thought it would be? Infact who wants it to be? The story concerns a barrel of nuclear waste that gets 'lost'. It's being transported by army jeep when it falls off the back. The driver tries to get it back but is threatened by a back-wooded retard who owns the land, so he legs it, leaving the barrel. The local bootleggers then use the nuclear waste as raw material for their moonshine, eh! some people are just so stupid ain't they Pa? And the 'shine gets took all over the place by the old boys. Pretty soon, well half the county had some of the

REDNECK ZOMBIES

nuclear shine! That stuff's damn strong too, don't half give you a hang-over and a terrible hunger... for human flesh, that shine'll zombiefy you real good, they look real bad and behave even worse, they got no table manners. "This shine is sure powerful and it's green". The acting is really awful and R.Z. has the feel of being filmed on video, infact it may well have been. The gore is so intense though you just don't care. With such delights as multiple zombie chow downe, decapitation with a shovel, neck ripping by the score, eye gouging, head crushing, gut chomping, flesh eating....infact the advertising slogan says



it all "Tobacco Chewin', Gut Chompin', Cannibal Kinfolk from Hell!" but it leaves you with the biggest understatement ever. Safe to say there's very little chance of this ever getting released in the U.K. still let alone UNCUT? I love it! They left it open for a REDNECK ZOMBIES II, so you never know?

(S.C.)

U.K. Title: NO U.K. RELEASE.

Director: JOEL RIED

Now this one is real sleazy stuff. It remains one of the most infamous films ever, even though it's almost fifteen years old. It features a weird perverted show that takes place in a theatre off Broadway, here is the most over the top show on earth.

BLOODSUCKING FREAKS

it makes 'Billy Smarts' look like 'Play school'. They torture young women on the stage in front of a paying audience, their put into all sorts of weird device, their eyes are pulled out and eaten by his midget assistant, their dismembered and that's just for starters. Nobody believes any of it is real though so he gets away with it for a long time, but when an art critic disappears and people vanish from the streets the finger starts to point at the little show, maybe it's not an act after all? When a famous ballet dancer disappears and then reappears in the perverts ballet show the police decide to call on the nut, but to no avail. Now if I was to document all the scenes of torture that take place in BLOODSUCKING FREAKS I'd



be here all day, a few that stand out though are teeth being pulled out with pliers, brains being sucked out with a straw, blow job from a severed head, an arse being used as a dart board and hundreds of others just too gross to mention. The acting isn't too bad, the story is okay but all this pales to insignificance when you see the film, it's unbelievably unbelievable!

(S.C.)

BLACK SUNDAY 3

(STEVEN JENKINS)

Well here we go again, another festival, will it live up to the phrase "U.K.'s biggest and best horror film festival"? Time will tell. (due to the lack of space in this issue of ITP only the interesting films are reviewed, the rest are just mentioned)

The organisers Dave and Malcolm introduce themselves, and they kick off with a couple of ad's. JACOBS LADDER which looked interesting and TOTAL RECALL which looks like the sci-fi film of 1990, now onto the first film:

THE BONEYARD (WORLD PREMIER)

Jersey, an aging detective persuades Alley, a psychic out of retirement to help him with a new case. The case involves Chang, (or was it Ching), who went to the police and confessed to feeding 3 ghouls human flesh from his funeral home. The police

just find three decomposing "dead" children, and ship them to the local morgue. Jersey needs Alley to try to identify the kids with her powers so they all hop down to the morgue to check them out, and all hell breaks loose. I won't spoil the plot by telling you what happens next, (I think you can guess anyway), but this film is a real treat, with wholesale slaughter, great special effects, tons of blood and gore, and one hell of a mean poodle called Floofosm. James Cummins (Director) has managed to blend horror, comedy and corny dialogue into a great funny movie.

REANIMATOR 2 (BRIDE OF)

See ITP 3, SPLATTERFEST 90 review.



BLACK RAINBOW

Goldcrest, suck dead dogs, so there!

HALLOWEEN 5

I must admit I liked Halloween 4, but this film is a real let down. The credits were promising with some great music, a pumpkinhead, and a very large knife, then it's down hill all the way. Michael survives and after a year starts to go on the "not so bloody" rampage, and good old Donald Pleasence is back hammering it up like never before. Remember the horrible little kid from 4 the one you hoped would get killed. She now seems to have a psychic link with him. So for the next hour and a bit we get a few killings, a safe sex ad, a laurel and hardy cop duo, a mysterious blackcoated stranger, and lots of running about. This film seems to have been played strictly for laughs, and has a awful ending you can see a mile off. Even though Donald Pleasence and the whole police force hasn't managed to kill Michael Myers off, this film certainly will.

NEVER CRY DEVIL

Talk about a run of bad films!

THE REVENUE OF BILLY THE KID PROMO

This is sick, disgusting, and perverted stuff, with a heavy lacing of humour. It involves a farming family, who have been marrying too many cousins, and the father who has a relationship with a goat. The goat has a son called Billy, and that's where the fun starts. This certainly went down well with everyone at the festival, and is going to be one hell of a finished movie. It should be ready for release by the end of the year.

THE COMMUNION

I hope there's a good film next, or I want my money back!

BASKET CASE II

Duane and Belial survive the fall in the first film and get shipped to hospital, they both escape and are taken in to a collection of spectacular freaks who are looked after by a kind old lady and her daughter, but they soon have a scandal sheet reporter on their trail. They are soon dispatched by the freaks along with a few others. Belial falls in love with another lumpy thing and has a sex scene which has to be seen to be believed, but Duane just can't seem to fit in, and the ending is just full of surprises. It's very well made considering the budget



They can't kill this guy

has some outstanding special effects. Frank Henenlotter has certainly come up with a sequel worthy of the original, and got a well deserved round of applause from the audience. Next up was one of the surprise films, all bets down, and everyone's waited with baited breath.

MIRACLE MILE

It turns out this film's 2 years old, has a Tangerine Dream soundtrack (so it must be good) (Blood hippies...Ed!), and flopped so badly at the American box office that no distributor in this country has picked up the rights yet. It stars Anthony



Edwards as Harry who has just met and fallen in love with Julia, but due to a powercut in his building messes their first date. He goes to the meeting place anyway in the vain hope she might still be there, but of course she isn't. So he pops into the all night diner and the payphone starts to ring, and like any good citizen picks it up. A distraught voice on the other end mistakes him for his father, and starts to babble on about how they are launching a pre-emptive nuclear strike, until he gets abruptly cut off by gunfire, and Harry's told to forget the conversation ever took place. This upsets Harry a bit, and after telling the people in the cafe, most

of whom are convinced, and rush to the airport to get a plane while Harry goes to get his new girlfriend to a helicopter which will get them to the airport, and then the problems start. Although it's directed in a very uplifting and commercial style it has a darker side that constantly surprises. Steve DeJarnatt who wrote and directed has to be congratulated for putting \$100,000 of his own money to finish the film. This gets my "FILM OF THE FESTIVAL" vote.

FEAR (WORLD PREMIER)

This one stars Alley Shesdy as Cassy who is yet another psychotic who tracks down serial killers, and decides to take on one last case. It turns out the new serial killer nicknamed "The Shadowman" is a "psychic" psycho. He kills the victims the way they fear the most, and gets a kick out of reading their minds while doing it. The shadowman then starts to bring Cassy's mind into the murders so that she can see and feel what he does to his victims, and she finds out that she can't escape from this. The film is very stylish, and really drums up the suspense. I thoroughly enjoyed it though it does suffer from a wimpy ending. The shadowman is one of the best serial killers I've seen this year.

Next up was the HARDWARE trailer, and it is gory or what, you've got a heavy metal soundtrack, a mean robot, and plenty of the red stuff. It looks like the best British film in a long, long time.

FRANKENBROOKER

Now they wrap up the festival with another Frank Henenlotter film.

It stars James Lorinz from Street Trash as Doctor Franken who messes about with body parts in his spare time. His girlfriend gets killed in a freak lawnmower accident, and only her head is left. Franken decides to rebuild her and goes in search of the perfect body, and manages to blow-up about 8 hookers in the process. When he does actually manage to rebuild her out of various bits left over from the hookers, she then starts thinking like a hooker and goes in search of customers with disastrous results...eg they explode. Now this film is what I call a tite and see movie, and is so over the top you overlook the dodgy FX and just laugh. A great way to finish the festival.

Well I did enjoy myself, but the film line up was a bit of a disappointment with none of the big movies everyone was hoping for, and a couple of repeats from SPLATTERFEST 90. As-foresaid was also missing even though it was one of the confirmed titles, for which we were offered no explanation at all. No big gussets except a bunch of guys from Revenge of Billy the Kid. Still in their favour it was very well run and they did have some great movies, see ya B.S.4.



REVIEWS

FILM / VIDEO

LEATHERFACE: T.C.M. III

Director: JEFF BURK

U.K. Distributor: NEW LINE (?)

You loved the first? You liked the second? You'll hate the third! What they've done here is take **TOBE HOOPER's** original savage idea and commercialize it down to the ground! **LEATHERFACE** really doesn't have many redeeming qualities.....one is the opening credit sequence - pretty damn good; between each title we see a leathface being constructed, the skin being cut and sewn together, this is quite dramatic but it goes rapidly down hill from there on.

The titles finish and we're into the thick of it; a young couple are driving across Texas, they come across a mass grave being dug up by the police. Guess who's back? Or their distant cousins anyway. Driving on they come to a 'gas' station where they meet some local retard nuts who end up shooting at them. One of the nuts recommends that they take a short cut to their destination, like idiots they do just that but they regret it, pretty soon! They're heading right into the back yard of Leatherface and family, but they're not alone for long some how Ken "Dawn of the dead" Foree comes along and gets in the thick of it, he's a good guy though, as always! There is some real **OOCHRAAC22IIIEE BBD0000GGGEEERR!** after then though...**LEATHERFACE** and the gang, and they soon draw the first blood.

I bet after seeing the bits in **FANGO** you're looking forward to a gore feast? Wrong! I don't know what happened to it all but **T.C.M. III** is pretty dry, almost as dry as **T.C.M. I** but nowhere near as good. I don't quite know why, but it just never gets anywhere. There's no story, too much macho bullshit and not enough gore. The family is believable and even Leatherface himself cuts the mustard; brain-dead inbred and childlike, but there's something wrong somewhere Great chainsaw though!

THE FILM: **

(S.C.)

THE GORE: **

TREMORS

Director: HOL UNDERWOOD

U.K. Distributor: U.I.F.

Tell me something, when was the last time you saw a really great monster film? One with a believable monster? A toughy hey? Well it's easy, if you've seen **TREMORS**, then that's gotta be your answer? **TREMORS** is the classiest monster film for ages. It takes a comic touch to deal with these critters and they got it just right here.

We meet our heroes Earl and Val(entine, male.), they're a couple of odd job men living an easy life out in a town called **PERFECTION**, miles away from anything. Easy that is until people start dying and disappearing for no reason.



It was either this or watch TCM III!

TREMORS cont'd...

They realize there's something out there nobody has seen before and it's doing the killing. They come across a couple of road workers, or should I say what's left of them. As they drive away from the scene they get stuck on a mound of earth, so they think, but when they get to the local store they find one of them critters hanging from back of the truck, dead! It turns out though that's just one of its tongues but they soon come across the rest of it. They live underground, they sense food by the vibration and they're bloody big suckers, at one point they drag a whole truck into the ground to get at the woman inside. They remind me of the sand-worms in "beetlejuice" a bit. They are vicious and hungry for blood, nobody is safe unless you can stand on a rock for the rest of your life, but you better do it or the rest of your life won't be long!

I've read that this is supposed to be a spoof on the old fifties 'B' movies, well I don't know if that's true but I vote for more spoofs if it is! There is a great sense of humour in TREMORS and some genuinely scary moments that'll have you leaping from your seat. The monsters are really effective and believable. There's not a lot of gore but it is a '15' certificate and is quite strong for that. Most of the monsters don't die bloodlessly and there's a few brain filled helmet shots that get you thinking YUCK!! On the whole TREMORS is more fun than a barrel full of monkeys and I can feel a TREMORS II coming through the ground at me as I speak.....

(S.C.)

THE FILM: ****

THE GORE: **



SHOCKER

Director: WES CRAVEN

U.K. Distributor: GUILD

I noticed the other day that SHOCKER came second in the FANGO' readers poll ahead of "HENRY" and "BAD TASTE"...BULLSHIT!!! SHOCKER is okay, if you like the "ELM ST" films you'll love this, I guess that's why it came second in that poll as the FANGO readers seem to love Freddy! Wes Craven admitted he was making a successor to Freddy's crown when he created Horace Pinker, the star of SHOCKER. Well he's done it. Tell me if this rings a bell; A convicted child killer is put to death, he dies, then he comes back to haunt various people and kill. It's not that simple though, there is some new twist thrown in. This guy can also transfer himself from one person to another, it's kinda Freddy meets Chucky.

Horace Pinker is a real nut, he killed his family and many others besides, he doesn't get away with it for long though soon he's caught and put to death in the electric chair, but it ain't that easy, he's made himself immune to electricity, it just makes him stronger. He can now enter the bodies of people and control them. But he has an enemy, Jonathon Pinker killed his family and girlfriend and now he's out for revenge, it's not easy now though. Horace don't die, he's already dead remember?



What we've got here is lots of spooky dreams and things that you think are happening but aren't. Craven likes this kind of stuff and is his trade-mark these days. SHOCKER isn't really that bad but you've seen it all before. There is a few (I think) unintentionally funny moments in here, like; Pinker has a limp and when he possesses a body the limp goes too. He gets into a little girl and the limp goes too, this is funny and pretty damn stupid too! There isn't much gore either, not to say there isn't any. We do get a guy getting his lip ripped off, some good frying effects and quite a bit of off camera bloodshed. There is a few other plot surprises but I'm not going to tell you about them. It's not a bad video film so go ahead and enter the competition.....or Horace won't be very pleased with you!

THE FILM: **

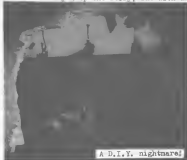
(S.C.)

THE GORE: ***

TWO EVIL EYES

Directors: DARIO ARGENTO & GEORGE ROMEROU.K. Distributors: NOT KNOWNTHE FACTS IN THE CASE OF M. VALDEMAR - GEORGE ROMERO.

Having recently read Edgar Allen Poe's short story "The Facts in the Case of M. Valdemar", before watching Romero's adaptation of it, I couldn't help wondering if old Georgie boy had gotten his facts from someone else. Having only seen the Italian language version and not having a clue what was being said, I obviously wouldn't fully grip the story, but with what I could make out, Romero's story is



very far removed from Poe's original. Also having Adrienne Barbeau in it doesn't make it any easier to stomach as her face annoys me as it is. What it looks like to me is that Mrs Valdemar is screwing around. She and her lover murder her husband and put him in the freezer. When all seems to be hunky-dory, M. Valdemar comes back, talking without moving his lips. He dispatches his slut wife and finally her lover. There is a lot of walking around and talking, making it seem to drag on for days, building up to a not-too-splashy ending. You never know - it might be better in English? But maybe not!

THE BLACK CAT - DARIO ARGENTO.

(This, the second part of "TWO EVIL EYES", is as far the best and makes the movie worth-while sitting through. The main character is a photographer for the local homicide division, and all day he photographs various corpses. He has a nagging wife and the plan for the perfect murder. One day he snaps, kills his wife and, a favourite of Poe's, he buries her behind a wall. For days after that, he makes the world see his wife seem alive by driving passed them with a dummy in the car with him and rigging it up to wail! After a while the police come to his house (why I don't know) and as they are leaving they hear the agonising cries of a cat. When they go to investigate, our friend the murderer freaks. When they find the rotted remains of his wife behind the wall, being eaten by a mutant cat that was walled in beside her. Her murderer kills one of the cops and tries to escape through the window, falls and hangs himself. Now that I've spoilt that for you, the only thing left to see it for is the usual Argento directing Argento laces other fragments from Poe's stories, such as "The pit and the pendulum" where we see a bisected lady on a table with a pendulum swinging through her entrails, and of course the camera seems fixed to the point of the blade as it too swings through her intestines. That is just one highlight from the "BLACK CAT", but it too will be better in English (Anybody got one?) (S.S.)

THE FILM: PART 1: * PART 2: ***THE GORE: PART 1: * PART 2: ***

DER TODESKING

Director: JORG BUTTGERKIT

U.K. Distributor: ESSA FILMS

The title literally translates as "The Death King" and pretty much says it all. We are taken through death in various ways. We start with preparations for a suicide, then the suicide itself; an overdoer in the bath, he feeds the goldfish then eats a tin of earplugs, ironic huh? Before he dies though he sends a death note to a friend, we see his friend get the note and opens it in the video-shop. He rents a Gestapo film and returns home to watch it. In the film a man is tied to a cross and his dick cut off by a female S.S. officer, a swastika is drawn on his chest with the severed end. Whilst he is watching this his wife comes into the room and starts moaning, so he pulls out a gun and shoots her...more death! And frames the patch of blood. A man sits on a park bench, the rain is pouring down, he sits and talks about his sad relationship with his wife, worsened by her bleeding when they make love. He is joined by a woman who provides him with a relief in the shape of a loaded gun. He blows his brains out! Then we see a bridge, a bridge that's a favourite for jumpers, 22 in the past year, we see their names and ages on the screen...death again! Next we see a young couple and an old lady get letters, chain letters, death chain letters, telling them to kill themselves, a woman who straps on a camera and shoots people while filming it, and lastly what I assume is a drug addict over-dosing? A pretty impressive death line-up, don't you think? The whole thing is tied together with a reminder of all our destiny; a rotting corpse (a la 'E and two O's) eaten slowly away by maggots. DER TODESKING is really very, very impressive stuff, but if you're expecting another NEKROMANTIK forget it, D.T. deals with the same subject - death! But that's where the similarity ends. D.T. is a masterpiece in its own right and should be treated as such. I can't see it being released UNCUT in the U.K. though, the dick chopping is enough to stop that. (S.C.)

THE FILM: ****

THE GORE: ***



GAMES

REVIEWS

SPLATTERHOUSE

Version: Arcade.

Price: 20p per credit.

This has been out in the arcades now for about two years, but I didn't have room to review it in the last issue so I'm doing it now. Any game that combines elements of my fave splatter movies is gonna get a rave review, and this is no exception. First off, the character you control looks exactly like Jason (sorry Steve) complete with hockey mask. You can pick up various nasty bits of weaponry - including one massive evil looking meat-cleaver. The end section on the first level looks like a scene out of 'Deadly Spawn'. Spawn creatures come at you from all directions, watch out for that last one though - it's a shocker!

Apart from that the last section, gameplay is a bit basic - just move your character along the screen (which only scrolls left to right) and lop the heads off any creatures you find walking around (unless the creature is a bat or spawn, in which case you'll have to splat it to death with either your feet or fists). Still there's enough glop, goo, blood 'n' gore to satisfy the most jaded horror fan/computer gamer, and despite some very basic gameplay is playable in the extreme. Track down the machine today! (this still hasn't been converted to home computer...Why???)

GORE: ***** / ADDICTIVENESS: ***** / VALUE: ***** (see'key'at end)

(A.H.)

ZOMBI

Version: AMIGA.

Price: £19.95 UBISOFT

Wow! I have been waiting for this game for some fifteen months, when it was first announced!! And now finally, it's available in the U.K.! A game based around George A. Romero's DAWN & DAY OF THE DEAD. Amazing! Before I go on though, I should state that the game version I reviewed was the German version of the game (I just couldn't wait any longer for the British version of the game to be released! And no, it actually wasn't censored either! See end paragraph) and that there are several errors in the game that fuck it up and you have to restart the whole fuckin' game again! There were also several messages that came up on the screen during the game, presumably they tell you what to do? I couldn't understand them so I don't know what the hell they were! The soundtrack music on the British version is different (read better) as there is little or no music to speak of. Still, on with the review. You start the game in charge of four characters who have just landed their helicopter on top of a shopping mall because of lack of fuel. Your quest: Block off the shopping mall, find fuel for the helicopter and get the hell out of there before the nearby bunch of human survivors (like the biker gang from DAWN) decide to attack you. Exploring the mall is great fun... at first. The errors in this version make it very frustrating having to start all over again. I hope these errors have been cleared up on the British version. Dealing with the zombies is a cinch, just get a rifle and shoot them in the head. But don't stray too far away from the mall, otherwise you'll run into a whole army of zombies and it's bye bye to that particular character. Apart from the few bugs in the game, minimal gore, considering the content of the films, it's an okay game which borrows just about all of the ideas from DAWN & DAY. Buy now and get your free zombi comic which comes with the game! (A.H.)



GORE: ***½ / ADDICTIVENESS: **** / VALUE: ***½

NEWS: Look out for 'Dirty Harry' and 'Mad Max' games on Commodore, Amiga and Atari et.... The 'Nightmare on Elm St' game has been scrapped.... SNK (the creators of the fab coin-op BEAST BUSTERS, see last issue!) have announced that they are to produce a home games console which will put all other games consoles & home computers in the shade as it features the same kind of circuitry technology found only in the most advanced coin-op's in your local arcade. The first games to be converted onto this wonder machine will be direct arcade perfect conversions of all the SNK machines (including BEAST BUSTERS, Wow!). Sounded great to me, with one setback: The console itself will set you back around £300 - £399, but this is the real stinger. How much would you expect to pay for normal cartridge software? £25?, £30?, £40? well SNK want £140 (!!) for one coddling game! I couldn't believe it either?!... Our blood brothers in Germany are suffering from the bone of our lives - censorship. O.K. nothing new there, but this is censorship on COMPUTER GAMES! First to suffer was Palace Software's head choppin', head kickin' classic BARBARIAN. Next was the coin-op classic COMMANDO which was renamed SPACE INVASION and the little characters on the screen changed aliens - all so people wouldn't confuse it with Hitler and Nazi soldiers! The list goes on and I haven't got the space here, but spare a thought of sympathy for our German pals. (A.H.)

KEY: ***** - Brilliant!, **** - Not bad!, *** - Incredibly average!, ** - Below average!, * - Shite!, 0 - Don't even think about getting it.

NEW ISSUE: Hopefully I'll be reviewing, at last, the NIGHT-BREED game and lots of other juicy bite to make your life worth living.....maybe!

'SHOCKER' COMP!

FIVE COPIES TO GIVE AWAY!

Thanks to the generosity of GUILD VIDEO you can own a lovely, brand spanking new copy of Wes Craven's latest 'nasty'; SHOCKER! All you've got to do is answer the obscenely easy question that you see below. There's only one this time, so it's even easier than the last. Go on have a go, you never know?

QUESTION:

IN THE CRAVEN FILMS "LAST HOUSE ON THE LEFT" AND "NIGHTMARE ON ELM STREET" WHAT IS THE CONNECTION BETWEEN THE TWO LEAD CHARACTERS?

Stick your answer in a letter or on a post-card to the usual address (page 2). This comp' is only open to U.K. residents and entries must be in by:

20/11/90

So there ya go, couldn't be simpler could it?

TOXIE TWO COMP

TIE ANSWERS

1) MITCHELL COHEN.

2) MELVIN.

3) THE TIE BREAKER:-

Winning titles (no particular order)

CURSE OF THE HEAVING CLEAVAGE.....	BAZ, LONDON.
THE CIRCUMCISED PSYCHO SCISSOR SLAUGHTER....	JOHN LICHOTA, RADSTOCK.
PSYCHOTIC PIMPLES FROM PUS TOWN.....	R. PHILPOTT, RHONDDA.
BUTCHER THE TROUBLESOME TODDLERS.....	T. STABLEIGH, CHIPPING SODBURY.
PSYCHOTIC UNCLE GUTHRIE HAS EATEN MY DOG....	J. MALLON, N. AVON.
ATTACK OF THE MOTORCYCLE SEX NUNS ON ACID...	P. BOND, CARDIFF.
REVENGE OF THE GORSEWAX, WAGGER SWAPPER.....	S. NALNACS, PALKIRK.
SPERM SLURPING SLITS FROM SLARP.....	M. WITCH, GWENT.
TEENAGE MUTANT MANGO MOTHERS.....	C. HURST, BRISTOL.
PSYCHO PIMPS FROM HELL.....	D. EMGE, LONDON.

Well not a bad bunch of winning titles, see what you can do with this comp!



18

REVIEWS

PRINTED MATTER

RAISING P.G. KIDS IN AN X RATED SOCIETY

TIPPER GORE,
AMERICAN RELEASE ONLY.

Tipper Gore, if you don't know already, is the wife of United States Senator Albert Gore, and founder (along with Susan Baker) of the notorious P.M.R.C. (Parents Music Resource Centre) pressure group. Tipper is also an all round campaigner for the restriction of all distasteful and dangerous contemporary artforms (film, books, music, comics etc....), and moreover is the author of a book entitled "RAISING P.G. KIDS IN AN X RATED SOCIETY" which informs all concerned parents exactly how to confront the deviant and sociopathic inducing matter that constitutes twentieth century art and poses such a threat to the worlds youth.

In short, Mrs Gore (unfortunate name, lady) is a censor. Okay, before my cynical bias runs away with me here, let me just attempt to put this thing into perspective. Firstly, Tipper Gore doesn't fit the stereotype bored blue rinsed housewife (ala Mary Whitehouse) who, with a V.C. of "NIGHTMARE ON ELM STREET" held high, and a collection of half baked theories attempts, with the help of her soapbox, to ban everyone from seeing anything. On the contrary, Mrs Gore holds a masters degree in psychology, an intelligent and carefully considered style of writing, and most importantly, a definite sense of purpose and direction towards her subject matter. However, praiseworthy though these assets are, her work, like all censorship literature, is rendered worthless on two counts. Firstly, the constant prevalent bias that envelopes "raising..." after the first chapter becomes tiresome and unpalatable, and secondly, as honest and down to earth as Gore tries to appear, her writing still contains the "I am the censor, you are the censored" attitude which at best insults the readers intelligence, and at worst, endorses an argument of dangerous proportions.

Neither has Mrs Gore got her own house in order. "Raising P.G. kids in an X rated society" contains a number of inaccuracies which throws serious doubts upon the level of research the book has allowed. For example: the author claims that it is possible for an American child to view video cassettes of such films as "I SPIT ON YOUR GRAVE" and "FACES OF DEATH". However, this is completely untrue, films of this ilk contain adult ratings and are thus not available to minors. Moreover, research into the funding of Mrs Gores pressure group uncover such dubious faces as Jimmy Swaggart and Jerry Falwell (disgraced Television Evangelists) and Nancy Reagan lurking behind the scenes, manipulating the nations, and thus the worlds eyes. Anyone remember Joe McCarthy?

Throughout her book Mrs Gore claims that she is not a censor. However, after reading the whole of this minority manifesto, I strongly beg to differ. Civilised society is built upon respect of others freedoms. The law regulates the populations activities, not others morality, and anything that falls inside the law should be tolerated, no matter how far from ones moral climate such things are. After all, many want to censor, no one wants to be censored.

My sensibilities please, Mrs Gore?

(I.W.)

TIPPER GORE



GOAT DANCE

DOUGLAS CLEGG,
NEW ENGLISH LIBRARY.

The name DOUGLAS CLEGG may not be familiar within the horror genre, which isn't really surprising as "GOAT DANCE" is his first book. And what a book! Clegg may be a newcomer to us but certainly not a newcomer to the genre. He lets us know that he is an avid fan of horror by weaving various scenes and situations from



horror movies and books into his tale of demonic manifestations, zombies and human mutilation and carnage, though not to the point of plagiarism. Apart from the fact that "GOAT DANCE" is an extremely readable novel, we have the added attraction of putting movie mazes to the various situations that appear through-out the entire book. Such as a young boy talking to his recently murdered friend while watching "NIGHTMARE ON ELM ST 3" at the cinema, his friend incidentally has only half a face; also "AN AMERICAN WEREWOLF IN LONDON".

The Goat Dance of the title is an abandoned field where, as legend has it, is the dwelling place of an ancient Indian demon called "THE GOATMAN" or "THE EATER OF SOULS". Through various strange occurrences throughout the century, (and no doubt with the helping hand of the goatman), the demon manifests itself in the basement of a stately home next to the field, from where it reeks havoc on the inhabitants of the sleepy town of Pontefract. The story itself doesn't start to warm up 'till half way through the book, when our hero, Malcolm "CUP" Coffey, battles against the onslaught of such delights as zombies, women with razor sharp teeth up their cunt and death by mis-

carriage - while standing up!

As you can probably see, Clegg doesn't hold back on the violence and to tell you any more would spoil it for you. Just go out and buy it, you won't be disappointed. After reading this you will be eagerly awaiting his forthcoming novel "BREEDER". (S.S.)



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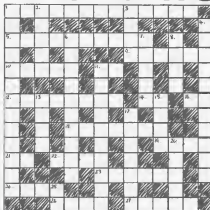
Informaesthetics (film)
Productions
Bretzstr. 17
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Germany

PRIZE GROSS-WORD

Well, well, well, some of you actually managed to get the last crossword right. You should have got your posters by now and the subscription is ready to go. Trouble is for this gross-word's prize I'm clean out of posters, so

what I'm gonna do is dish out FREE subscriptions (for a year) for the first FIVE correct solutions received, so

get cracking you never know your luck?



ACROSS

1. THIS FILM APPARENTLY HAD A POLICE ESCORT FROM THE U.K. (3,4,6)
5. A KID, A DOLL & EVIL PORGE (10)
9. CAMERONS E.T.'s IN PLURAL (6)
10. JACKSON HAD IT BAD (5)
11. INITIALLY A SAVINI SLASHER (1,1)
12. A WEREWOLF FROM OVER THE POND (8)
14. ROBO-ROBOT ** 209 (2)
16. LAST EXIT ** BROOKLIN (EASY) (2)
18. HOME MOVIE OR HOMEMADE? SEE ITP 2(7)
19. MAX WENT THERE IN 3 (4)
21. STEPHEN KING BIG BOOK, SMALL TITLE
22. REMEMBER THIS POSTER?? (4) / (2)
23. THESE EXPLODED IN 27 ACROSS (6)
24. NASCHY MET ONE AS A WEREWOLF (4)
26. ONE OF THE COMPETITION MAGS (4)
27. RUBBISH FROM A ROY FRANKES FILM (5)

DOWN

1. ITALIAN ZOMBIES COME TO TOWN IN YOUR DREAMS (9,4)
2. THE NASTY SAYS YOU DON'T GO INTO THEM ALONE (5)
3. NASTY NAZI WITH A BIG CHEST (4)
- 4 (& 8 DOWN) EARLY CRAVEN BUT NO 'THE'
6. HAUER WITH NO CAR (3,7) / (4,5,2,4)
7. SPACE FILLER. AVOID = ***** (5)
8. SEE 4 DOWN. (4)
11. HERBERT BRINGS 'EM BACK (10)
- 13 (& 15 DOWN) SAM & BRUCE KICK ARSE (4,4)
15. SEE 13 DOWN (4)
17. LATE CRAVEN SNAKE (7)
20. WHERE YOU FIND ZOMBIES IN THE DESERT (5)
25. NOT HORROR & EASY TOO ** (2)

WANTED!

ARTWORK: Original only!

CORETOONS, GORY SKETCHES,
HORROR STRIPS.....etc.

BACK YARD HORROR FILMS/VIDEOS

Are you a budding SAM RAITT?
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that sell this type of line
ask them if they're interested
in stocking I.T.P., or let me
know and I'll get in touch.

ACROSS: 1)INTENSE, 4&6)last horror film, 6&8)LAST HORROR film,
6)BOX, 9)RAIT, 10)D.O.A., 11)S.A.S., 12)SLASHMAN, 14)PACED,
17)RETERMINATOR, 20)HELLRAISER, 23)RED.
DOWN: 1)ISLAND OF DRAGS, 2&2)bad taste, 3)UNHEARD, 4)POE,
5)EPOSE, 7)REX, 8)BEAST, 10)DRAC, 13)PHANTASM, 15)CIN (A PIN),
16)SHIN, 18)EVIL, 19)TRASH, 20)DRAG, 22&2)BAD taste, 24)IT.

LAST ISSUES WINNERS:- Mr G. NEVIN,
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NEWPORT, GWENT.

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FOREIGN RELEASE COVERS NUMBER 4 - MAYBE THEY DON'T UNDERSTAND 'THEY' & 'SHALL' -
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